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American Art News

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NEW YORK, MARCH 9, 1912.

12 Pages.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

TO PROHIBIT ART EXPORTS.

France is about to adopt an art law similar to that now in force in Italy, says a cable to the *N. Y. Sun*. The Government is drawing up the bill. The measure will be introduced in the Chamber of Deputies in a short time. The primary reason for the law, it is declared, is to be found in the successful efforts of Mr. Morgan and other American collectors to obtain art works in France.

The object of the law will be to prevent works of the masters from being taken from the country.

In the will of Samuel Goulding of Westchester County who died recently there is a bequest of \$10,000 to the National Academy of Design.

NOTABLE PICTURES SOLD.

An important George Morland, "The First of September," well known to art lovers through an engraving, was sold last week by the V. G. Fischer Galleries together with two other canvases by George Vincent and G. Cocques, to an Eastern collector. Other important sales made last week by these galleries were of a charming and decorative Hoppner, "Mrs. Gibson as a Wood Nymph," to Mr. William H. Sage, of Albany, N. Y.; a Constable, "Hempstead Heath," to another Eastern collector, and a collection of water-colors, comprising fourteen by such early English masters as David Cox, Bonnington, Constable and others, and one by Whistler, to a well known Western collector.

MUSEUM ANNEX ASSURED.

The \$750,000 appropriation for a new south wing to the Metropolitan Museum is now practically assured, according to Park Commissioner Stover.

"With this amount," the Commissioner said this week, "we will be able to start work within a few months on the new addition, and thus insure sufficient space to take care of the art treasures that Mr. J. Pierpont Morgan is bringing to this country."

Two solutions have been offered for the problem of more space. The plan to erect a new south wing to the Museum at a cost of \$750,000 is objected to because of the encroachment it would make on park space. The second plan, offered by Gutzon Borglum, when he was chairman of the Central Park Reservation Committee several years ago, is to drain thirty-five acres of the receiving reservoir between Seventy-ninth and Eighty-sixth streets, and to place additional museum buildings there. This plan, because of its possibilities for developing an art centre, is favored by the Academy of Design.

LOST PICTURE FOUND.

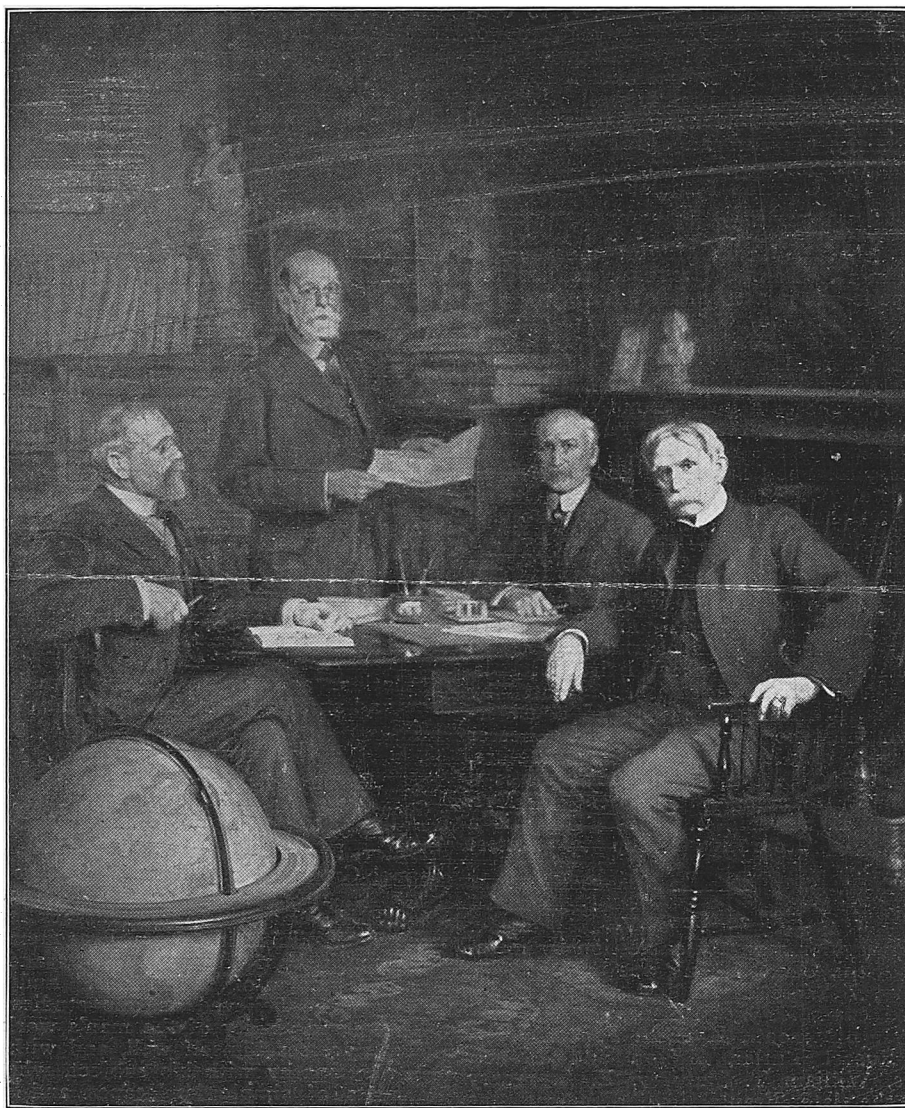
A painting by Pieter Ykens of the 17th century Flemish School, was found, recently, in a small town in Central America and taken to San Francisco.

The picture is valued at \$15,000, and bought by a soldier of fortune for \$42.50, has been verified by the Corcoran Gallery. The family from whom the picture was bought for a song, claims that it was brought to Guatemala about 1680 by a Spanish officer.

TWO VELASQUEZ' COMING.

According to the "Epoca" of Madrid, a grandee of Spain, who inherited two pictures ascribed to Velasquez, lately found among the family papers, documents proving beyond doubt, the authenticity of the canvases. An American collector offered a good sum for the pictures, the offer has been accepted, and the two pictures will soon leave for New York. The grandee is Duque de Luna, and the documents are two receipts, in Velasquez' handwriting, for the money paid to him for the two pictures by their first owner. They are portraits, one of King Philip IV. of Spain, the other, of his Prime Minister, Conde Duque de Olivares.

Two other pictures by Velasquez, from the same collection, were bequeathed to the Prado Museum by Duquesa de Villahermosa, from whom Duque de Luna inherited those he has just sold.



THE CENTURY EDITORS,

Robt. Underwood Johnson, Alexander Drake, Clarence C. Buell, Rich'd Watson Gilder.

By Orlando Rouland.

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Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

MORGAN TREASURE NEWS.

The packing of Mr. Morgan's wonderful collections of silver for shipment to N. Y. is progressing, and the return to London from Paris of Mr. Nathan, the American Custom House agent, and Mr. Herz, a member of the Seligmann firm of Paris, proves that the enamels of the Hoentschel collection have been shipped from Paris to New York. Contrary to what has been published, the ivories have not been moved and probably will not be for some time at least. It is likely that the next shipment will be of the remaining parts of the collections in the South Kensington Museum. The contents of the Prince's Gate houses will not be disturbed for the present.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

G. H. Ainslie, 140 Dean St., Bklyn.—Paintings by George Inness to Mar. 19.
 Berlin Photographic Co., 305 Madison Ave.—Works by Pamela C. Smith, Mar. 9-23.
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
 Charley & Kraemer, 5 West 32 St.—Paintings by J. Wenger to Mar. 16.
 C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.
 Crosby & Co., Bway. and 74 St.—Paintings by five American artists, to Mar. 16.
 Durand-Ruel Galleries, 5 West 36 St.—Paintings by Renoir, to Mar. 9.
 Folsom Galleries, 396 Fifth Ave.—Paintings by Chas. M. Russell, Mar. 5-23, and watercolors by Alice Schille, Mar. 6-20.
 Gimpel and Wildenstein Galleries, No. 636 Fifth Ave.—Rubens' "Marriage of St. Catherine."
 Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.
 Katz Gallery, 103 West 74 St.—Paintings by George H. Macrum to Mar. 23.
 Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.
 Keppel & Co., 4 East 39 St.—Etchings by Lepere.
 Knoedler Galleries, 556 Fifth Ave.—Five centuries of prints. Watercolors by John S. Sargent and Edward Boit, Mar. 16-30.
 Macbeth Gallery, 450 Fifth Ave.—Pictures by Emil Carlsen. On view from Mar. 4.
 Woodwell Memorial Exhibition.
 MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Tenth group of artists.
 Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
 Montross Gallery, 550 Fifth Ave.—Annual display "The Ten," Mar. 15-April 16.
 Murray Hill Gallery, No. 27 Madison Ave.—Paintings and Drawings by Samuel Halpert to Mar. 17.
 National Academy of Design, 215 West 57 St.—87th annual exhibition. Admission 50 cts. Open day and evening and Sunday afternoons.
 National Arts Club—Etchings by E. T. Hurley.
 Photo-Secession Gallery, 291 Fifth Ave.—Works by Arthur G. Dove.
 Reinhardt Galleries, 565 Fifth Ave.—Paintings by Wilhelm Funk.
 Scott and Fowles Galleries, No. 590 Fifth Ave.—Three notable Gainsborough portraits to Mar. 16.
 Tooth Galleries—537 Fifth Ave.—Old English mezzotints in color.
 Yamanaka & Co., 254 Fifth Ave.—Japanese color prints.

AUCTION SALES.

Philadelphia.

Pictures from estates Joseph, Jr., and Mrs. Sarah Harrison (early Americans), Phila. Art Galleries, Mar. 12 at 2.30 P. M.

EUROPE.

MUNICH—Helbing Gallery.—Mar. 26 and following days.—Collection Franckenstein-Munchen. — Porcelains, Faïences, Miniatures, Eng. and Fr. 18th century Engravings.
 BERLIN—Amsler & Ruthardt.—Mar. 18-23.—Collection Julius Aufseesser. Original drawings, Berlin artists, including D. Chodowiecki, F. Kruger, Th. Hosemann, A. V. Menzel, Gottfr. Schadow.

EXHIBITIONS NOW ON.

Three Great Gainsboroughs.

At the Scott & Fowles Galleries, No. 590 Fifth Ave., there are now on exhibition three important and unusually fine half length portraits of distinguished personages by Gainsborough. These are the celebrated portrait of the Duchess of Cumberland recently sold by the house, as first exclusively announced in the *Art News*, to Mr. Henry E. Huntington, that of the eminent American scientist, Count Rumford (Sir Benjamin Thompson), and that of Viscount Downe.

The Duchess of Cumberland is portrayed with high powdered coiffure, clad in a flowing gown of brown silk, three-quarters profile, in the artist's most distinguished manner. Count Rumford is shown, also three-quarters profile, clad in a red coat, and Viscount Downe also in three-quarter profile.

Each portrait is admirably conserved and most convincing.

Further notice of this unique, if small, display, will be given next week.

A Notable Rubens.

The widely-known and much-talked of "Coronation of St. Catherine," by Rubens, is now on view at the E. Gimpel & Wildenstein Galleries, No. 636 Fifth Ave. through Mar. 16. The large canvas, which comes from the Duke of Rutland's collection at Belvoir Castle, was painted in 1633 for only 620 florins, for the altar of St. Barbara in the Church of St. Augustine at Malines, Belgium, and when the artist was at the zenith of his career. Later the picture was transferred to the altar of St. Appoline, and replaced by a statue, and in 1765 the Masters of the Order of St. Augustines sold the picture to the Chevalier Verhulst of Brussels for 9,500 florins, and two casks of wine, worth 120 florins. The work has been engraved several times and is described in Max Roose's work on Rubens, Smith's catalog, *Raisonné*, and in Dr. Waagen's "Treasures of Art in Great Britain."

The picture is typical of the Flemish master with all his power of composition and wealth of color. It should be in the Metropolitan.

Tenth MacDowell Group.

The Tenth MacDowell Club Group Exhibition of the season opened at the Club galleries, 108 West 55 St., Mar. 7, to continue through Mar. 19. It is made up of the work of a group of well-known painters whose work harmonizes and is dignified in aspect. The exhibition is well arranged, each artist's work is hung separately and the gallery presents an agreeable appearance. The place of honor is deservedly given to Orlando Rouland's "Portrait Group of Century Magazine Editors," Messrs. Robert Underwood Johnson, the late Richard Watson Gilder, Clarence C. Buell and Alexander Drake, reproduced on first page. It is a dignified canvas, good in arrangement and with remarkably good likenesses of the sitters. This artist also shows interesting portraits of Mr. James Lane Allen, and Mme. Melba. William H. Howe shows a good group of his well-known cattle subjects, and Phillip Little's four examples are noteworthy.

Henry B. Snell has three good canvases, of which, "On the Cornish Coast," is perhaps the best. Colin Campbell Cooper's six works are characteristically interesting and among the best examples from his colorful brush, "St. Peter's Bridge," a large canvas, is an unusually strong, well-composed and truthful rendition. There are poetry and realism in a charming group of six canvases by Spencer Baird Nichols. Henry Van der Weyden is represented by five strong examples, which add considerable interest to the display, and Chester C. Hays' portrait group is a strong feature. Perhaps his most important example is a full-length standing presentment of Mrs. Augusta E. Stetson, C. S. D. There is a charmingly decorative group by Ernest Peixotto.

Art at Century.

The regular monthly exhibition by members of the Century Club was held at their gallery, 7 West 43 St. last week. It included examples by J. Alden Weir, William H. Lippincott, Kenneth Frazer, Howard Russell Butler, Bolton and Francis Jones, William T. Smedley, E. L. Henry and the late Frank Fowler, whose fine portrait of Elihu Vedder has been purchased by the Clubs Art Association.

Americans at Crosby's.

A group exhibition by American Artists is on at the Crosby Galleries, Broadway and 74 St., to continue through Mar. 24. There are interesting examples by Paul Dougherty, William E. Plympton, Willard S. Metcalf, Albert L. Groll, Theodore K. Pembroke, Karl E. Termohlen, George Hitchcock, F. C. Cowles, W. E. Norton and an unusually fine landscape by Robert C. Minor.

Funk at Reinhardt's.

Wilhelm Funk is showing at the Reinhardt Galleries, No. 565 Fifth Ave. (Wind-sor Arcade), a carefully selected number of his portraits, both recent and of earlier years. The retrospective display well emphasizes the artist's deserved claims to notice and reputation. Here are his familiar presentments of Mrs. Dandridge Spottiswood, now Mme. Schonbrun, that dashing virile performance so talked of some seasons ago, and of Mrs. Quayle, a quieter work, notable for its expression and deep color quality, his charming sympathetic portrayal of little Dorothy Gould (Mr. Funk, although a bachelor, is especially happy in his truthful, sympathetic rendi-

tion of childhood), his striking Gainsborough group of the children of Mr. and Mrs. William Coe (grandchildren of the late Henry H. Rogers) so fine in expression, strong in composition and glowing in color, and his later full-length dashing presentment of the Paris beauty, Mme. Merzbach.

Of the more recent portraits those of the two beautiful Bigelow sisters, Mmes. Newell Tilton of Tuxedo, and J. F. A. Clark, are the best—admirable in every way, fine in color and charming in expression. It is pleasant to note that this able painter takes more care than formerly as to his drawing, for he can draw well, and only errs when careless. There are no faults in this respect in the present display.

Russell and Schille at Folsom's.

Charles M. Russell, whose sculptures and illustrations of Western life are well known, is showing at the Folsom Galleries, 396 Fifth Ave., a group of 17 oils and watercolors, depicting, in a dramatic and truthful manner, scenes illustrative of the "West that is past." The artist was a contemporary in his choice of subject with Remington and Schreyvogel, and, since their passing, remains the sole interpreter of the American Indian and the crude conditions of the far West in the early days.

The artist works with sympathy and rare knowledge of the life he portrays, and this work, while illustrative in character, is dramatic and intense. He draws well and his color is pleasing.

Of the oils the most noteworthy are "Heads and Tails," and "At Ropes End" (a striking canvas). There is fine expression of character and historical interest in "Peigans" and "In Without Knocking" and "Call of the Law" have good action and are well composed.

At these galleries there is also a group of 24 strong, well-painted and characteristic water-colors by Alice Schille. The works are fine in color and many of them contain a personal appeal, as "A Little Child," which is sympathetically and picturesquely presented; "Four Children" is a delicious rendition of a group of little Dutch girls, and there is a depth of feeling in "Poplars—Early Morning," a richly colored landscape. "A Burst of Sunlight," truthfully named, is joyous in color and "Broken Clouds" has unusually good composition.

Choice Black and White Display.

At the Kennedy Galleries, No. 613 Fifth Ave., there is now on a display of selected engravings and etchings by Rembrandt, Durer, Van Leyden, Whistler, Meryon and Cameron. The impressions have been selected with the rare taste and knowledge which have given the house its deserved reputation, and the collection should be seen and studied by all lovers of black and white.

Lepere Etchings at Keppel's.

Some 51 etchings by Auguste Lepere, the well-known French etcher and son of the sculptor, François Lepere, are shown at the Keppel Gallery, No. 4 East 39 St., through Mar. 23. In a preface to the catalog, by Miss E. L. Cary, it is stated that Lepere received his initiation from Bracquemond, "the most robust of temperaments and the most fastidious of technicians," and this may well be believed as one studies the sincerity and virility of the man's work.

He expresses himself well, and with absolute sympathy with his subject, whether he treats of simple landscapes and river views at dawn or twilight of crowded streets, studio interiors or cathedral fronts. His versatility is remarkable and this display well introduces him to many American art lovers, as yet unfamiliar with his work.

Another Emotionalist "Erupts."

Still another "Emotional" exhibition occupies the walls of the Murray Hill Gallery, 274 Madison Ave. This time it is Samuel Halpert, who is the entertainer. He is a "post impressionist" of an advanced order, but following on the heels of Weber the extremist, whose display closed at these galleries last week, the work of the present exhibitor seems almost tame. Robert Coady, in his foreword to the catalog, unnecessarily announces that the artist's work is "without any thought of theory," but is "the result of a natural aspect of nature and an emotion for colored forms," whatever that may mean.

The works are naive and give the effect of simple childish directness.

But the work is not so simple as it appears. Mr. Halpert says so and he ought to know, for he studied nine years in Paris, returning only last autumn. However inexplicable the subjects may seem in their method of presentment, they are full of light and give an excellent idea of space and volume.

Japanese Color Prints on View.

A second collection of Japanese color prints is now on exhibition at Yamanaka's, No. 254 Fifth Ave., to Mar. 15 and well supplements the first showing in variety and beauty. The artists represented include Sharaku, Harunobu, Kiyonaga, Utamaro, Toyokuni, Yeishi, and other masters, and the softness of tone and color, faithfulness of drawing and, to the western eye, quaintness of expression, with, of course, a rare decorative quality, make the prints most alluring.

Weir at Cosmopolitan.

The Art Committee of the Cosmopolitan Club, 142 East 33 St., secured a group of paintings by J. Alden Weir, which were on exhibition at their gallery through Mar. 3. In the display were landscapes and figure pieces, a few of them recent works while there were also several old friends, such as "The Peacock Feather," "The Pink Blouse," "The Black Hat" and "Flower Girl." There was an unusually fine landscape painted near the artist's home in Branchville, Conn.

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EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.

Sixteenth annual exhibition.

Entry blanks received on or before Mar. 11

Press View Apr. 24

Exhibition opens Apr. 25

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibits received April 1

Exhibition opens April 8

Exhibition closes April 20

IN AND OUT THE STUDIOS

The Corcoran Gallery has bought for its permanent collection Charles Morris Young's "After an April Shower" from the recent exhibition of his works there, and from the same display was sold to private buyers his "Valley Forge" and "Frozen Pond."

Mr. and Mrs. Charles P. Gruppe gave a charming reception at the latter's studio, 106 West 55 St., on Tuesday last, to introduce to his friends B. J. Blommers, the eminent Dutch painter. A large assemblage greeted the artist and enjoyed the afternoon. Among those present were Mr. and Mrs. Irving R. Wiles, Miss Gladys Wiles, Paul Cornoyer, Mr. and Mrs. Frank V. Du Mond, Mr. and Mrs. W. H. Powell, Mr. and Mrs. Louis Ralston, Mr. and Mrs. Robert E. Ely, Zelma Baylos, Mr. and Mrs. Frederick Nathan, Mr. and Mrs. Maurice Fromkes and Miss E. Finley.

A musical entertainment was arranged for "Ladies' Night" at the Salmagundi Club, Mar. 4. Miss Lucy Marsh and Mr. Paul E. Althaus sang, and Mr. Percy Colson played the violin, Mr. Felix Lamond the organ, and Miss Fay Foster the piano. The evening proved a popular one.

Carroll Brown sold three of his charming landscapes last week at his Vandyck Studio, to private collectors. He is earning a well deserved success, as his work is always sincere and possesses individual poetical qualities and lovely color.

J. Carroll Beckwith, accompanied by Mrs. Beckwith, writes from Paris that they will probably arrive here about Mar. 17, and "will be glad to see the sun after a long dark winter in Paris." He has painted for the coming Salon a large canvas, said to be his best effort, depicting Napoleon clad in a Roman Emperor's toga standing in the autumn woods of Versailles, and gazing intently into a blood red sunset—the sky filled with visionary battlefields—including Rivoli, where in his youth he first led his legions. "Clever Carroll"—to conceive such a canvas as his farewell to France—and for the Salon!

Joseph Boston recently completed a portrait of Edward Grout of Brooklyn. It is said to be a good likeness, and is an interesting work in every way. At his studio, in Carnegie Hall, he is painting a number of landscapes of Adirondack subjects, all with that luminous quality and beauty of color for which his work is known. "Foothills," is an exceptionally fine canvas, and one of his best works. His figure subjects are equally interesting. A presentment of a young girl, on which he is now at work, is lovely in color, and has good painter's quality.

An exhibition of pictures of National Parks, loaned by the United States Department of the Interior, will be held at the National Arts Club, 119 East 19 St., Mar. 14-31. The display will be held under the auspices of the American Scenic and Historic Preservation Society.

Henry Salem Hubbell, who spent twelve years in Europe, and returned to this country last season, has taken a studio at No. 1 Lexington Ave., where he has been engaged in portrait work. Among his recent portraits, is a full length standing presentment of Mr. L. Clark Seelye, President Emeritus of Smith College, a dignified work, well composed and ably executed. Another remarkably good portrait is that of Mrs. Templeton Johnson of Greenwich, Conn. The artist has been especially successful in his presentments of children, a few excellent examples of which may be seen at his studio, together with some good copies of Velasquez and Titian made at Madrid.

Philip R. Goodwin, who is well-known as an illustrator by his excellent draughtsmanship and sympathetic rendition of his subjects, is also a clever painter of hunting and western scenes. His animals are especially well drawn and painted, and his pictures show action and knowledge, and easily proclaim him a coming successful painter. At his studio, 114 East 23 St., is a canvas with horses in a landscape entitled "Fording." At present, he is illustrating Jack Hines' latest story.

Carl Rungius, whose animal pictures have long been in demand by sportsmen, is painting a large decorative canvas of mountain sheep in a landscape for the Zoological Society, to be placed in the Administration building at Bronx Park. This artist has studied the elk, antelope, moose and other wild animals, in Alaska, the Northwest and British Columbia, where he has spent a considerable time hunting. His pictures show rare knowledge of his subject and good technical qualities.

Announcement has been made of the appointment of Ben Ali Haggin as a special deputy sheriff.

Albert Sterner announces a course of four illustrated lectures on The Portrait in Art and Drawing, in the Ball Room of the Plaza at 11.30 a. m., Thursdays, Mar. 14, 21, 28 and April 4.

John F. Carlson who is holding an exhibition at the Katz Galleries has been complimented through and by the purchase by the eminent Dutch artist, B. J. Blommers, of a winter landscape for his private collection in Holland.

Mary C. Trask is at work in her studio, 140 West 46 St., on a series of six pictures of Shoshone Falls and the Canyon, Idaho. They are fine in color and faithful transcriptions of the country, and when completed will be shown both here and in Pittsburgh.

At her studio in the Carnegie, Miss E. E. Richards held this week an interesting exhibition of recent portraits and landscapes. Among the portraits were dignified and satisfactory presentments of Messrs. Charles Macdonald and Alfred Noble, both painted for the Society of Civil Engineers. There was also a like-like portrait of Mr. Benjamin Graham and an interesting presentment of Mrs. Louis Stow.

Friends of J. Scott Hartley, who was operated on last week for appendicitis, will be pleased to learn that he is recovering and hopes soon to resume work at his studio.

Robert Henri's virile and sparkling boy's head, "Jobbie," has been purchased this winter by Dr. Horlett of Cleveland. He recently completed a remarkably interesting portrait of a Seattle child. It was a spontaneous work, painted with much sympathy, and showing the artist's clever technique and knowledge.

Pierre J. Cheron recently completed a satisfactory portrait bust of Mr. John Phillips, a well-modelled work and a strong character rendition. He is now at work upon a memorial tablet.

May Fairchild, whose miniatures have long been known to her friends, has taken a studio at 411 West 57 St. and intends to make miniature painting a serious profession. Among her recent portraits are an excellent likeness of Mr. Winston Churchill and a charming presentment of Mrs. Bowers, agreeable in arrangement and lovely in color. The artist's portraits of children are highly commendable. Mrs. Fairchild studied for several years at the Art Students' League under Kenyon Cox, Irving R. Wiles and Joseph DeCamp.

At his studio, 146 West 55 St., Charles E. Cookman has been busy with portraits, landscapes and figure works. Among the latter are some original compositions, lovely in color and with poetic qualities.

Hugo Ballin's decorations for the State Capitol at Madison, Wis., include 22 paintings in all, and are symbolical of "Religious Tolerance," "Pioneering," "Education," "Progress" and "Agriculture." A series of panels to decorate the walls of one of the large rooms, are illustrative of the early history of Wisconsin.

E. L. Henry is painting one of his well-known and always interesting Colonial subjects. It contains several figures, characteristic of the period. There is an interesting old carriage which belonged to Governor Bouck of New York. The well-thought out composition and truthful presentment show that the veteran painter retains his pristine vigor.

Lewis Cohen, who spent the autumn in France, is now at his studio in the 67 St. building, where he has several landscapes, all excellent examples of his colorful brush. One of "Carcassonne," which shows an old fortress in the distance with a bridge and river in the foreground, is especially good. "Fountain at Nimes" is mellow in tone and an interesting composition. "Autumn—Avignon," is a burst of color and an ably painted landscape in every respect.

Bessie Potter Vonnoh is modelling a portrait of Gladys Wiles at her studio at 130 West 57 St. Her bust of Vice-President Sherman was placed in the Capital at Washington, last week. While at her home in France, during the past summer, Mrs. Vonnoh painted a number of landscape sketches; and although this is her first attempt at painting, these are full of the charm and individuality which characterize her sculptures. So successful has she been, that she declares that after this year, she will drop sculpture entirely, and make painting her life work.

Lydia Field Emmet recently painted a portrait of Miss Ellen Mackay, daughter of Mr. and Mrs. Clarence Mackay. She is now at work upon a full-length presentment of little "Boysie" Mackay.

Charles Melville Dewey recently sold one of his tender poetical "Sunrise" compositions to Mr. Fox of Haverhill, Mass. A clear-toned, true and well-composed "Moonrise" is one of his most recent canvases.

J. Francis Murphy returned from his Arkville, N. Y., studio only in late December. At his Chelsea studio he has recently completed a landscape, "Gray Day," for Knoedler & Co.

Chester Hayes recently completed a three-quarter length seated portrait of Mrs. Harold Stimpson. The color scheme of pink and greys, which harmonizes with beautiful flesh tones and enhances the sweet expression of the sitter.

SALMAGUNDI CLUB.

The annual exhibition of paintings and sculpture by artist members of the Salmagundi Club will open at the club Saturday next to continue to Mar. 31. The press view and "stag" will take place Mar. 15. Three prizes will be given—the Samuel T. Shaw prize of \$500 for the best painting (portraits excluded) which is to become the property of Mr. Shaw, the Wm. T. Evans prize of \$100 for the best figure painting, and the Joseph S. Isidor prize of \$100 for the best portrait—the last two canvases to remain the property of the artist.

LOW'S SYMBOLIC MURALS.

Mural decorations for the Department of Education Building in Albany, described by Mr. Will H. Low in a communication issued by the State authorities, will be characterized by symbolism. Instead of being devoted to actual occurrences in the educational history of the State or introducing portraiture or obvious incidents, they will portray "the aspirations of man for intellectual enlightenment and the results of its attainment."

Thirty-two panels will decorate the walls of the entrance hall and Rotunda.

BISHOP GREER'S PORTRAIT.

At the urgent request of his old friends in St. Bartholomew's, Bishop Greer recently sat for his portrait to Mrs. Ellen Emmett Rand, and the completed work now hangs in the Parish house on 42 St.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

A SIGNIFICANT STORY.

It is surprising indeed that the dailies
have, thus far, paid no attention to the
very significant story cabled from Paris
early in the week to the effect that the
French Government is drawing a bill,
to be presented to the Chamber of Dep-
uties, to prevent works of art by ac-
knowledge master from being export-
ed from France. It is stated that the
primary reason for the proposed law is
to be found in the successful search for
and securing of great art works in
France by and for American collectors.

There has been a quiet agitation in
Governmental and other circles in
France for some time past, looking
toward such a measure, and it is more
than likely that France will soon fol-
low the example of Italy in this respect,
while only recently Lord Curzon pro-
posed a similar measure to stop, or at
least diminish, the flow of art treasures
from English to American shores.

If the proposed bill should become a
law, it will strike a decided blow at
many and varied art interests. Where
then will our millionaire collectors get
their Nattiers, Bouchers, Lancretts and
Watteaus? Will there be no more
Gobelins and Beauvais to cross the At-
lantic? And what will we do without
our early French enamels, stone statues
and other antiques? "The combat
deepens—on ye brave collectors!" and

secure your treasures of early, yes of
modern, French and English art while
yet there is time.

But mighty is the American dollar
and will prevail, though all the Parlia-
ments of Europe estop the exportation
of National art treasures.

AMERICAN PORTRAITISTS.

The announcement elsewhere in our
columns of the first and coming exhibi-
tion of the newly formed National So-
ciety of Portrait Painters will be read
with interest by all those who have
noted and "viewed with alarm" the
yearly and increasing flow of foreign
portrait painters to these shores, and
who have captured and continue to
capture the American dollar from under
the very eyes of their fellow American
portraitists. In a recent issue, and
under the heading of "Cause and Ef-
fect," we gave a surprisingly long list
of the Hungarian, German, French,
Spanish and even Peruvian Portraitists,
who, this very season, are painting
the wealthy men and women, the buds
and beauties of our leading American
cities, for far larger returns than are
gained by American portraitists. It is
time that the American portrait painter
had a fair show, especially as we have
several men and women who are quite
the equal in ability of the foreign
painters, and the formation of the new
Society is a step in the right direction.

THE REBUTTING DOCUMENTS.

We give space in this issue to the
statement of Mr. Harrison S. Morris,
U. S. Commissioner General to the re-
cent Art Exposition at Rome, in rebut-
tal of those of Mr. William Henry Fox,
U. S. Secretary, and the Italian Com-
mittee of the Exposition published in
our issue of Feb. 24, as we believe in
fair play and in giving a full hearing to
each party to such an important con-
troversy.

TO STOP ART FRAUDS.

A special cable to the *N. Y. Times*
from Paris says: "Of great importance
to American amateurs who nowadays
form the bulk of the buyers of French
art treasures and valuable antique fur-
niture is the decision just taken by the
union of dealers in objects of art, pic-
tures, curiosities, etc.

"Its President has formally made
known that in future the members will
guarantee as authentic all objects sold
by them, which on the invoices are to
be described by the name of the object
followed immediately by that of the
period, thus: 'Commode, Louis Quinze;
chair, Louis Seize,' denotes that the
commode and chair are sold as being
actually of the period of Louis XV. and
Louis XVI., respectively. Every object
not guaranteed will be listed on the in-
voices with the phrase 'De style' in-
serted. Thus 'Chaise de style Louis
Quinze' indicates a chair not sold as a
genuine work, but simply made after
Louis XV. models.

The Union is now considering the
recent decision of the Seine Tribunal
that the designation of the period must
be held to apply to every part of the
object, and that if, for instance, a leg
of the chair is modern, that fact must
be specified accordingly.

BOSTON.

The chief art event of the season here
is the loan exhibition of paintings of the
Spanish school, collected and exhibited
by the Copley Society, in Copley Hall.

The hall is hung from end to end with
paintings of the early and modern Span-
ish Masters. No larger collection of
the work of El Greco has ever been as-
sembled in America, and the showing of
works by Goya is even richer. Of really
authenticated paintings by Velasquez,
there is but one shown, but there are
more than a half-dozen examples of Ri-
bera, some of them of the highest qual-
ity; the same number of canvases by
Murillo, and nearly as many by Zurbaran
and Moro.

The modern school is represented by
a gratifying display of works by Sorolla,
Zuloaga, Canals and others. The list of
collections, public and private, which
have contributed to the exhibition is too
large to enumerate in full, but prominent
among those who loaned canvases are,
George P. Fearing, Jr., William P.
Blake, Mrs. Frank G. Macomber, R. C.
and N. M. Vose, Francis Bullard, Des-
mond FitzGerald and E. S. Mansfield of
Boston; the Ehrich galleries, Durand-
Ruel & Sons, the Hispanic Society, Mrs.
Philip Lydig and George A. Hearn of
New York, and Ira Nelson Morris of
Chicago.

The pictures of the older schools are,
of course, almost, without exception,
portraits and religious pieces. Among
these are the portrait by La Cruz of the
Infanta Isabella Clara Eugenia, three
other portraits of whom, by different art-
ists, appear in the present exhibition;
"Girl in Red," by Coello, and, by the
same painter, a presentment of the much
painted Infanta; several portraits by
Goya, among them, of Maria Louisa of
Parma, a "St. Stephen," by Murillo, and
a "St. Ignatius," by Zurbaran; a dra-
matic "Spoliation," by El Greco, and the
"Cardinal Quiroga," from Mr. Frick's
collection by the same master. Several
other excellent works by El Greco, Zur-
baran and Ribera are shown on the stage,
on which, in the place of honor, is a
large portrait of the Duke Olivares on
horseback, attributed to Velasquez.

A "St. Jerome," by Ribera, hangs near
one of Goya's "Caprices" in water-col-
ors, and the same artist's portraits of
"Don Frey Miguel Fernandez," his
"Juan Manuel Alvarez de Farla." The
well-known "Philip IV." of Velasquez,
from the Museum is here, and other por-
traits by Carreno, del Mazo, and Moro.
Sorolla's "After the Bath," and "Two
Sisters," are the two most striking of
the modern paintings. There are also sev-
eral admirable portraits and brilliant
sketches by the same artist. Zuloaga is
represented by the "Portrait of Mlle.
Lucienne Breval as Carmen," and the
portrait of a boy. Canals is represented
by a number of brilliantly colorful com-
positions of bull fights, street scenes, etc.
A large water-color by Goya represents
a "Bull Fight in a Public Place," and
there is a collection of some 30 of his
etchings, lent by Francis Bullard, chief-
ly "Caprices."

The exhibition will be open to Mar. 20.

BALTIMORE.

The Edgar Allan Poe Memorial pro-
ject is once more a topic of frenzied
discussion in Baltimore—much as it
has been, "off and on," chiefly "on,"
ever since it was launched—lo, how
many years ago? There was consider-
able criticism when the commission
was given to Sir Moses Ezekiel, a
friend of a prominent official of the Poe
Society which is fostering the matter,
the contention having been made that
it should have been given to one of the
able young men living in this country.
Indeed, many here consider that there

was no just reason for going out of
Baltimore to find a man for the work,
your correspondent among them.

However, Sir Moses, who is a former
Virginian and has stopped several
times in Baltimore, is at present at
work on the memorial at his studio in
Rome, where he has lived for many
years, and the stir now being created
was brought about by the selection of
the site. Little politicians holding of-
fice, jealous of their sections of the
town and probably hoping to make a
good impression on their constituency,
are putting forth their claims, some
with fire, others with pathos, and nu-
merous extremely ridiculous sugges-
tions have been made. The Poe So-
ciety, however, quite characteristically
has taken an obtuse, impregnable stand
for a central location—which means
central to the homes of the more influ-
ential members—and it is about deter-
mined that the statue shall be erected
at the corner of Monument and Calvert
Streets, just east of Washington monu-
ment, backed by a steep hill and over-
looking a neighborhood as hideous as
any in the city.

The present manner in which Poe's
grave in Westminster churchyard, out
Fayette Street, is marked has been a
matter for municipal shame for years,
although the movement for a worthy
memorial only recently received im-
petus enough to warrant the giving out
of the commission; the assistance re-
ferred to came through the generosity
of a wealthy citizen, Orrin C. Painter,
who contributed largely to the fund
that had been hobbling along in a half-
hearted, discouraged manner for four
or five years.

It is understood that the Ezekiel
work will be of considerable impor-
tance, so far as size and such things
go; the model is expected in a month
or so and as soon as it arrives assur-
ance has been given that the site will
be fixed without further parley. The
city will present the pedestal.

The exhibition of paintings of the
homes of Barbizon painters and their
haunts, which Alexis Jean Fournier, a
French-American artist of considerable
reputation recently held at Bendann's,
attracted much attention. It was de-
scribed in the *Art News* when in New
York two years ago.

The first comprehensive exhibition of
Brangwyn etchings ever held here re-
cently closed at the Jones Galleries.
The show was a large one, covering a
wide range of subjects, and 50 plates
were shown. These included many of
the more important examples. The ex-
traordinary force that this Rodin of
etchers puts into his work and his con-
summate skill as a craftsman made a
deep impression.

A "one-man" show by William P.
Silva of Washington will be on at the
same place, Mar. 14-April 1. Mr. Silva
paints attractive landscapes and is rep-
resented at the large current exhibi-
tions both here and in Philadelphia.

More than a hundred examples of
the sensitive etching of the late Sey-
mour Haden are now shown at the
Purnell Galleries, the majority from
Haden's private collection. It is a par-
ticularly interesting event because the
collection contains so many of the
plates that one only comes across oc-
casionally. On Mar. 18 Mr. Purnell
will open for a week an exhibition of
portraits by Adolphe W. Blondheim,
of this city, and next month he will
give his annual water-color display.

W. W. B.

An exhibition of recent portraits by
Howard L. Hildebrandt will be held at
the Gillespie Galleries, Pittsburgh,
Mar. 11-21.

LONDON LETTER.

London, Feb. 29, 1912.

It is expected that the work of removing the Morgan treasures from the Victoria and Albert Museum will occupy several months, and that fully a year will elapse before the last of the famous enamels and ivories is safely housed in the Metropolitan Museum, New York. The work of packing is progressing slowly. Some idea of the scope of the task before the experts who are engaged in it may be gathered from the fact that there are in all some 5,000 articles, many of them valued at thousands of pounds each, and some of them almost priceless.

Remarkably frank and intimate sidelights are going to be thrown on many interesting members of European royalty by H. Jones Thaddeus, the portrait painter, in his new book, "The Recollections of a Court Painter." The volume is not yet off the press, but a glimpse of the proof sheets by special permission shows enough to indicate that the book is destined to cause something of a sensation when it is published in the near future.

Few men have had more opportunities than Thaddeus to mix familiarly with the great and the almost-great on this side of the Atlantic. For thirty years he has been painting them, and his portraits hang in most of the royal palaces of Europe. He was on terms of intimacy with many Royalties and painted both the present Pope and his predecessor.

The agitation in New York for more gallery space, on the part of the Academy of Design artists and art lovers is coincident with a similar agitation here on the part of the Royal Academy. Sir Edward Poynter, president of the Royal Academy, admitted recently that the writer of the article on "Art and Square Feet" in a local daily had taken a not unfair view of the present situation at Burlington House.

The latter's complaint, crystallized, is that the Academy rooms are quite insufficient to afford a proper exhibition, and appreciation of the pictures, sculpture and drawings produced by the nation's best artists. He states also that there is, admittedly, no room for examples of the applied arts.

Sir Edward Poynter said the Academicians have done their best in dealing with the increased output in the art world, and it was no fault of theirs that the accommodation was so limited.

"The output of works of art has become enormous," he said, "and, personally, I would be glad to think it had reached its limit as far as quantity is concerned."

Londoners now have an opportunity of judging for themselves the claims of the new school of Italian Futurists, for an exhibition of the works of its principal exponents is on at the Sackville Gallery, 28 Sackville St., W., under the direction of M. Mayer-See, who was responsible for the exhibition of "The English Pastellists of the 18th Century," held so successfully in Paris last year.

The law of change operates everywhere but nowhere with greater certainty than in the world of art. Impressionism is no longer the last word on matters artistic, as those who have watched the trend of events in Paris are well aware. "Futurism," as its name implies, is the art-gospel of the future and its prophets are Boccioni, Carra, Russolo, Balla and Severini.

In a manifesto issued by these artists, they assert that in order to paint a human face, it is not the face that must be painted, but the whole of the atmosphere that surrounds it. It is on this idea of conveying to the spectator

the mental effects and psychical associations of an object rather than the appearance of the object itself that their productions are based.

Bearing the date 1586, an oak table was sold at Christie's the other day for \$975. The history of the table had been lost, but it plainly showed the traces of the good things with which it had been laden on many festal days. A Louis Quinze table was sold at the same sale for \$3,620. These relics were the property of Sir George Chetwynd.

The third part of the late Charles Butler's library to be sold at Sotheby's this month, is likely to realize the extraordinary prices which have rewarded this collector's efforts throughout. His pictures brought £60,000 and his objects of art £11,000 at Christie's, while the two portions of his library previously, dispersed at Messrs. Sotheby's, together with his engravings and drawings, realized respectively £10,790 and about £2,000.

Even greater competition will be excited by the six and a half pages of two signed autograph letters written by Henry Fielding, and now coming into the market from the property of the late Mr. George Fielding, a direct descendant of the novelist. These letters are included in a general sale of autographs, and will be put up Mar. 15. Last summer two Fielding signatures to documents relating to "Tom Jones" fell at £1,015 in the same rooms. Although the present letters are not perfect the material which they contain is of such high interest in the biography of Fielding that last summer's figure may well be considerably exceeded.

Messrs. Sotheby are also to offer the political and literary correspondence of the Right Hon. J. W. Croker, the friend of Sir Walter Scott, Southey, Lockhart, etc.; and a series of letters from Horace Walpole to Mrs. Hannah More. On Mar. 25 they will put up a collection of Japanese color prints, representative of 100 artists, collected by Mr. James Orange and Dr. T. C. Thornicraft.

At Christie's, Feb. 20, ended a three days' sale of the collection of modern pictures and drawings of the late Mr. W. S. Hoare, of Croft Lodge, Highgate-road, the 408 lots realizing a total of £8,200. The drawings included: Constable, a landscape with cottages, 150 guineas (Tooth); three by Birket Foster, "Gathering Primroses," 8¼ in. by 13 in., 165 guineas (Sampson); "Streathley-on-Thames," 8 in. by 12¾ in., 125 guineas (Haijée); and a view in Surrey, 4¾ in. by 6¾ in., 100 guineas (Sidney); and A. Neuhuys, "Rustic Courtship," 14¼ in. by 16¼ in., 115 guineas (Sampson). The pictures included E. Crofts, "The Knight's Farewell," 375 guineas (Mitchell); and Marcus Stone, "An Offer of Marriage," 210 guineas (Sampson).

ANDREW H. GREEN MEMORIAL.

The design and model of Daniel Chester French for the Andrew H. Green Memorial having been accepted by the Committee, of which former State Senator Jacob A. Cantor is chairman, the work of preparing the ground for the Memorial, to be erected at the Plaza, at 110 St. and Seventh Ave., will begin with the first warm weather. The Memorial is to be a portrait statue of the philanthropist topping a marble column with side electroliers.

MILWAUKEE.

The recent exhibition of the Milwaukee Art Society was so successful that it was decided to extend the time of closing and make it an annual event. Mr. Samuel O. Buckner has been re-elected president of the Society.

PARIS LETTER.

Paris, Feb. 28, 1912.

The fourth exhibition of the Société Moderne at the Durand-Ruel Gallery is interesting and varied. Suréda, Carréra, Chabas. La Villéon, Jeanès, F. Jourdain, Auburtin, Jaulmès, Manzanapissaro, Morisset have especially noteworthy exhibits.

The International Society in water-colors has a charming show in its 7th Salon at Chaîne & Simonson's 19 rue Caumartin. The works I most remarked are signed Lucien Simon, Albert Besnard, Sir Alfred East, Marcette, Raymond Bigot, Cassiers, Smislaert, Luigini, Bartlett, Hanicotte, Mme. J. L. Simon, Crespel, Florence Esté, Montalba, etc.

At the Galerie Hessèle, 54 rue Laffite, there is an interesting exhibition by three artists: Isabel Beaubois de Montorral, Anquetin and Charles Guilloux. Tooth & Sons show fifty oils by Louis Cabié, P. G. Rigaud exhibits at Georges Petit, where works by R. Leverd & Mme. Blanche Odin can also be seen.

The Italian "Divisionnists" have a show at M. Grubicy's Gallery, 14 rue de Richelieu. The Galerie Devambez is filled with delightful water-colors by Francis Auburtin, while the Galerie Allard has a retrospective display of the works of Trigoulet. The show of the American Art Students Club, 4 rue Joseph Barat, is still well attended. The A. A. A. gave a concert in their gallery on Feb. 22, which attracted many. Miss Rosario and Messrs. Marsick and Tintoret received well deserved applause.

Fernand Trauffaut has water-colors at Marcel Bernheim's, rue Caumartin, while the "Great Bernheims" still welcome thousands to their gallery, where the "Futurists" exhibition continues to attract interested crowds to the show. I wish for the display when it goes to the Sackville Gallery of London the same well deserved success.

On March 25 the new Society of Humorists (Forain, Willette, Chéret, Jean Weber, Steinlen, Léandre, Hermann-Paul, Louis Morin, Abel Truchet, Poulbot) will open its annual show in the splendid new Galerie La Boétie, 64 bis rue de la Boétie, where it will continue to be held in future years.

Auction Sales.

The Dollfus sales are arranged for the following dates. Modern pictures for March 2, at Georges Petit; early pictures, tapestries and 15th and 16th century art works at Petit's April 1 and 2. Pictures and 18th century art works at Petit's, May 20 and 21. Oriental art works at the Hotel Drouot from May 13-18. There are 20 Corots in the first sale, among the hundred masterpieces it contains.

In the Dr. Marchand of Soissons collection sold to-day, Feb. 28, by Messrs. Lair-Dubreuil and Georges Petit, there were 30 Vollon paintings and ten fine Barye bronzes.

The collection of Mr. C. D. (the painter Defti) recently sold made a grand total of \$30,000. The second sale of fabrics, composing the collection of Mr. Besselière reached \$15,000. The total of the Stroehlin Library auction was \$30,000.

The Edmond Haraucourt sale of the engraved works of Felicien Rops was withdrawn as a protest against the action of the Public Prosecutor, who forbade the exhibition of certain risky items of the collection.

The print auction, directed by MM. Lair Dubreuil, Paulme et Lasquin, reached \$15,000. The best price was for four Demarteaus after Huet, representing the four seasons, which fetched a little over \$1,000.

From the Studios.

Much regret is expressed at the death of the eminent and veteran sculptor Mathurin Moreau. G. Scott, the military painter, has received the Legion d'honneur.

M. Paulin, after a second ballot, was elected member of the National Fine Art Academy, in place of the late M. Daumet.

Much interest is shown in the proposal by M. François Carnot and a few members of Parliament, to hold in 1915 in Paris an International Exhibition of decorative art.

It is now proposed to make the new American Art Ass'n an institution similar to the Century Club of New York. It is to be a centre of American art in Paris, with club rooms, picture galleries and meeting places where visiting Americans may study the work of their countrymen. The officers of the association are: Mr. Rodman Wanamaker, president; Mr. Paul W. Bartlett, the sculptor, first vice-president and acting president; Mr. Frederick Frieske, second vice-president.

In the Museums.

The children of M. Jean Dollfus have offered to the Louvre, the terra cotta bust of Flora executed by Carpeaux in 1873, one of the masterpieces of the great sculptor.

M. Lucien Clement, the well known barrister, left in a will the whole of his fortune to the French National Museums. "The Army Museum" has just been presented with the long-lost portrait of Marechal de Turenne by Lebrun. It was found in the Gallery of a Spanish nobleman and is inscribed "El marescal de Turena."

From Djikha in Mesopotamia, the Louvre has acquired an interesting female bust. A red marble carved 12th century column comes from the Abbaye of St. Michel de Cuxa (Prades). M. Moreau-Nélaton has presented the Louvre with some souvenirs of Corot, a portrait of Mrs. Baudot and a pen study by the same artist. The Ministry of Finance has sent to the Louvre the two Boucher landscapes from the hotel de Rohan. M. Émile Blénot has given "Le coin de table," by Fantin-Latour.

Among the Dealers.

It is amusing to hear from Mr. de Thomitz, the dealer, at 21 rue Cambon, that in New York he bought lately his best goods. This is a sign of the future and no doubt the market is moving to the West.

Everyone marvels at the huge figure, \$150,000, given by Kleinberger for the Mantegna in the recent Weber sale in Berlin. Mr. Otto Kahn who was recently here bought several Primitives, including a Gerard David.

The Trottis, 8 place Vendôme, have arranged their galleries most artistically and theatrically. Their huge rooms are draped in crimson damask, as a background for five lovely pictures, real masterpieces, a G. B. Tiepolo the finest of them.

M. Wildenstein, 57 rue de la Boétie, has just returned from Germany, where no doubt he dispensed many marks for his friends to buy either for him or on joint account some of the gems of the Weber sale. The house is looking as much as ever for fine art works, and these only.

Matters are still quiet in the art trade circles, and if there is still buying going on, there is precious little selling. Indeed, private buyers are all mesmerized by the coming big auctions in France, England and Germany, and are reserving their cash for those momentous sales which promise fair to make the 1911-12 a record auction year.

R. R. M. See.

PHILADELPHIA.

As announced exclusively in a recent issue of the *American Art News* the old custom of holding exhibitions of paintings and other art objects at the Union League Club will be revived with the completion of the new addition. The first loan exhibition will shortly open in the Club's gallery and will comprise notable pictures to be loaned from the collections of Messrs. P. A. B. Widener, George D. Widener, John G. Johnson, George W. Elkins, John H. McFadden, Edward T. Stotesbury and others.

The annual Academy exhibition completes, to-day, its fifth week. The attendance has been extraordinary, having reached on Saturday, March 2, a total of 40,042, of which 5,192 were paid, and 34,850 free. The sales also exceed previous records for the last few years, since the maximum of E. Taylor Snow's régime. While Snow, at his best, was famous as a salesman, from the numerical point of view, Mr. Parker, the present incumbent, has made a record in big sales—that is to say, in the sale of high-priced pictures.

The sales, since those published last week, are as follows:—Paintings, "Afternoon in Brittany," Lea Gaul; "Young Dane," W. M. Chase; "The Tempest," J. T. Pearson, Jr.; and "Port-Architecture: 'Sketch of a Building,'" Nancy Coonsman; Sculpture: "The Unlucky One," F. G. R. Roth; Portrait Relief, Eliz. Edmond; and "Seal," Isidore Konti.

The Fellowship Prize for the best picture in the exhibition painted by a member in good standing, was awarded to Richard Blossom Farley for his "Sands of Barnegat." The award was made by a popular vote of members of the Fellowship in good standing, and was announced at the "Artists' Evening," Mar. 1. There remains to be announced, the Academy Gold Medal of Honor.

Activities at the Art Club are of a more sensational nature, with the revival of E. Taylor Snow in charge of three "one-man" shows, which have followed each other in quick succession. An exhibition of works by Childe Hassam, opened at the Club, Tuesday last.

The Fellowship exhibition, now at Pottstown, is limited, in fact, to members' work—the whole platform of the society being now thoroughly exclusive, not to say "ingrowing." The idea seems to be to augment the membership by all these devices of exclusion, a narrow-minded policy which, in the end, defeats its own ends. As a result of this exclusion, the Fellowship exhibition, which formerly stood for generous, advanced ideas, and once constituted the only tribute open to the *nouveau*, in the whole country, is now debased to the level of "something the public will understand"—"a salable exhibition"—"what we can get," and has lost all prestige as an exhibition which counts in the year's schedule of artistic achievement.

The Fellowship is being subserved by the Academy management to an extent which deprives it of its general usefulness as a counter-irritant to the political movement in art, and makes it distinctly local in character.

Helen W. Henderson.

CHICAGO.

The second annual exhibition of paintings by Swedish-American artists opened with a reception Friday evening last, Mar. 1, at the Swedish Club, to continue for a fortnight.

The object of the movement is to awaken an interest in Swedish-American art through a yearly assemblage of representative work. As a nucleus for a permanent collection of this class the Swedish Club will purchase each year one canvas from the exhibition.

About fifty exhibitors are represented in the show. Among local artists included in the number are Hallberg, Nyholm, Von Hofsten, Jansson, Miss Ahlm and Agnes V. Fromen. Eastern artists, such as Reuterdaahl, John Carlsson, Gelhaar, Westerberg, Anderson and Hillbom, have contributed works. From the west there are canvases by Grafstrom of Rock Island and Sandzahn of Lindsborg, Kan. Paintings by the artist last named will no doubt create especial interest. In Sweden his brush has attracted serious attention, and it is expected that two of his canvases will be obtained for the National Museum in Stockholm, an honor which is greatly esteemed by Swedish painters.

Four exhibitions opened at the Art Institute on Tuesday to continue to Mar. 27. They are the annual display of paintings by the Society of Western Artists, American etchings (under the auspices of the Chicago Society of Etchers), and oils by Willard L. Metcalf and Lawton S. Parker.

Mr. Albert Roullier has added several fine and rare examples to his exhibition of Rembrandt and Durer prints—a display worthy of the attention of all art lovers.

Paintings by Frank Townsend Hutchins will be placed on exhibition at the Reinhardt galleries on Friday next.

NEW ORLEANS, LA.

The annual exhibition of the New Orleans Art Association to run a fortnight will open at the Delgado Museum Mar. 16, with a private view for members of the Association.

The Louisiana State Museum is now housed in its permanent quarters in the historic buildings known as the Cabildo, which were the seat of government under the Spanish and French régimes. The official transfer of the Louisiana purchase from France to the United States took place in this building. The State Museum has a large and varied collection covering both history and art which is both interesting and instructive. Among the recent acquisitions in the art line are a life-size portrait of John Slidell as U. S. Senator, painted by E. Wood Perry in 1860, and a life-size portrait of Gen. Andrew Jackson in uniform by Thomas Sully. The Museum has a large number of historical portraits, several by well known early American artists.

MILWAUKEE.

The collection of Barbizon and modern Dutch paintings formed by the late Edward P. Allis is to be sold privately by order of the trustees of the estate.

The collection is well known to art lovers and includes an important canvas by Corot and valuable examples of other modern painters. Mr. Allis secured most of his pictures and all his Barbizons from the now passed Schaus Galleries of New York.

TOLEDO.

The special feature of the forthcoming opening at the Museum will be the first view of an important group of paintings by American artists, installed in what is to be known as the Maurice A. Scott Gallery. The collection was founded by his daughter, Florence Scott Libbey, wife of President Edward Drummond Libbey. Maurice A. Scott was long identified with Toledo, and its commercial and intellectual growth. He loved the city, had strong faith in its future, and has left his indelible mark upon its prosperity and development.

To him, and to his illustrious father, who early saw, in Toledo, its greatest possibilities, the city owes a lasting debt of gratitude. It is fitting, therefore,

that the Maurice A. Scott Gallery should find a place in the beautiful building which stands on the site of the Scott homestead, rich in memories and traditions. In this gallery, Mrs. Libbey has installed fourteen splendid canvases, the works of a like number of American artists. The collection contains a splendid example from the brush of Gilbert Stuart, a portrait of Sir Ashley Cooper, as interesting and beautiful as his great portraits of Washington. On the same wall hangs a fine example of the work of Benjamin West. The "Storm Breaking Up," by Elliott Daingerfield, and the "Snow-clad Fields, Morning Light," by Gardner Symons, purchased from the inaugural exhibition, will find a permanent resting place in this gallery.

Other important works in the collection are, the "White Cloud," by George Elmer Browne, "After a Spring Shower," a splendid example of George Inness, "Summer Sea," by Childe Hassam, "Writing a Letter," by Thomas Dewing, "Spring Morning," by Dwight Tryon, "Wood Cutter," by Horatio Walker, "Across Marshes," by Edward J. Steichen, "Dusk," by Carl Marr, "Moonlit Cove," by Paul Dougherty, "Indians Disguised as Buffalos," by Frederick Remington, and a "Landscape," by Henry Ward Ranger.

Charlotte Scott Chapin purchased, from the inaugural exhibition, a splendid example of the work of Ben Foster, "Early Moonlight," for installation in this gallery, and President Libbey has installed a most typical example of Winslow Homer, "Sunlight on the Coast." The gallery, and its splendid collection will be a constant source of joy to its founder, and to the people of Toledo.

T. S. Parkhurst.

PITTSBURGH.

Mr. John W. Beatty, Director of Fine Arts, Carnegie Institute, announces the purchase from Knoedler & Co., of New York, of an important painting for the permanent collection, namely, "Afternoon near Arkville, New York," by Alexander H. Wyant, which has been placed in the permanent collection.

No representative collection of modern paintings, in an American institution, could be complete without a painting by Wyant, and this fact gives a measure of the importance of this purchase. In the Metropolitan Museum there are four Wyants, and the Corcoran Gallery, the Albright Gallery, and the Chicago Art Institute, have each a representative example.

Balloting for the Carnegie Institute International Jury of Award closed February 29. The Jury, composed of two foreign painters and eight American painters, will meet here April 4, to award the honors and prizes and to accept paintings for exhibition. The voting has been going on since Jan. 15, and painters residing in America, England, Scotland, France, Germany, Holland, Belgium, Switzerland, Italy, Austria, Sweden, Norway, Spain and Russia have participated in the election of the men who are to serve on the jury this year.

When acceptances from all those elected have been received by cable or telegraph, the personnel of the jury will be announced.

LOS ANGELES.

The third annual exhibition of the Architectural League opened at Barker Bros. on Feb. 24 to continue to Mar. 15.

The exhibition comprises in various departments everything connected with the architectural profession and the al-

lied arts and trades. Architectural drawings, photographs and decorative schemes, sculpture, painting, art glass, furniture, building materials and all objects of utility which possess artistic merit.

Both the Universities of Pennsylvania and of Illinois are there showing students' work. The Carnegie Institute of Pittsburgh is also represented.

CLEVELAND.

"The Secessionists" have opened an exhibition of their work at the Taylor Galleries. Sommers, Hugger and Moellman contribute landscape and charcoal studies. Miss Osborn, a number of foreign views, and a collection from Stebner Garramone Hecht and several others will complete the group.

Next week, a collection of bronzes by American sculptors will come from the Albright Gallery at Buffalo and be exhibited at the Taylor Galleries for an indefinite period.

BROOKLYN LOAN DISPLAY.

Under the auspices of the Little Italy Neighborhood Association and the Brooklyn Museum a loan exhibition of portraits will be held in the art rooms, 174 Montague St., for the benefit of the Association.

The display, which will open with a private view on the evening of Mar. 13, will be composed principally of portraits of Brooklyn people by old and modern artists and will include one or two examples of Gilbert Stuart, Rembrandt Peale and others. Mr. Edward Dreier will loan his entire collection of portraits, dating from the 18th century.

The members of the exhibition committee are Mrs. Herbert L. Pratt, chairman; Mrs. Lewis Gibb, vice-chairman; Mmes. John G. Underhill and F. L. Crawford; the Misses Elizabeth Dutcher, Morothea Dreier and Knapp, and Messrs. Hamilton Easter Field, Clinton L. Rossiter, James Jenkins, Jr., Otto Beck and Howard Haddon.

BORGUM SCOLDS AGAIN.

Gutzon Borglum told the members of the National Arts Club last week that fine arts schools are a humbug and a snare, and ought to be closed, and said that it would be much better for the country in general and a whole lot of persons with artistic temperaments in particular if these schools were turned over to the teaching of young men and women how to make useful things. It was his idea that art grows out of craftsmanship and that the true artist will express his excess of feeling in the decoration of things made to serve some useful purpose. "I have been in all the fine arts schools in the world," he said, "and left them all with a sorrowful heart. You never find the real artists, the people with whom you want to associate, in the raffia of the schools. And yet these schools are turning out thousands of students who are not worth 50 cents a day to any artist. I could use two or three, but it's hard work to find any who are familiar with the trade requirements, which are nine-tenths of the job."

Having dilated on the art schools, Mr. Borglum turned his attention to the Washington Monument which, he said, "is nothing but an enlargement of Cleopatra's Needle and if a man were suddenly cast at the foot of it and there were no policeman there to tell him he wouldn't know at all that it stood as a memorial of our great struggle for independence. Take the Lincoln Memorial. Here we are spending \$2,000,000 on a Greek temple that hasn't a mark for relief on it to show anything of the most heartrending struggle that any people ever went through. We have built a Greek temple and put Lincoln Memorial on the doormat."

Why don't we think of our own story? There never was a better one. We have felt all we can feel. No nation has felt more. And yet there is practically not a particle of art produced as a result of it. We have our own story and ought to write it into our monuments. This country of ours is the greatest expression of the spirit of the renaissance and still we have no epic, no story, scarcely a piece of sculpture. Yet we run back to Europe every fortnight to replenish our ideas."

ANNUAL ACADEMY DISPLAY

By Charles de Kay

As the years roll by the exhibitions of the Academy of Design reflect more clearly their inability to represent the highest developments of American art. Even the best that is being produced in painting and sculpture, the choicest things that are made here in New York do not reach the galleries on Fifty-seventh Street. Strive as they may, and one gladly acknowledges the honesty of intention of these committees, the Academy is unable to fill the position to which it is entitled by its name, its age, its prestige.

One explanation, and a valid one, is a lack of proper convenience. The Fine Arts is a building no longer sufficient to the task either in size, arrangement or lighting. Lofty structures rising round about are cutting down the daylight; on opening days the crowd of visitors blocks up the entrances—there is defective circulation; the wall space is inadequate.

Academy's Physical Drawbacks.

The Academy is suffering from the trouble which affects Manhattan in a hundred different ways, owing to the pressure of population. Since its merger with the Society of American Artists it stands alone, and yet it is worse off than when it owned outright a set of galleries on Twenty-third Street without fellow tenants to share the exhibition season.

Unusual Show of Nudes.

This annual spring show is not so large as was the winter and yet, on the whole, is not inferior. There seems to have been an effort this time to throw off that curious embargo on pictures of the nude which lies heavy over our exhibitions. The South Gallery has half a dozen, among which Sergeant Kendall's "Cicada" (Oh, the hackneyed title!) is very welcome for its better, more human flesh tones and its innocent, charming face; Miss Lilian Genth's kneeling girl with seashell is notable for a less creamy texture of skin than usual, and F. Luis Mora's

group of young women, called "Embroidered Patterns," fixes the attention, not merely by the sweetness and purity with which he has handled the nude but the beauty of its line and composition.

The Parisian way of presenting the nude is also shown here in a picture by F. G. Frieske, an American. Umbrella and draperies lie on the ground; a sufficiently fair young woman stands, holding to the branches of a diminutive tree, and the sunlight through the leaves dapples her skin. This is a study from the nude model in sunlight and very good it is; but, like similar paintings by Anders Zorn and a hundred others, it is out of place in an exhibition. She is not a being who lives unclothed in the open air, a Polynesian, or a nymph, or an Eve, but a modern young woman who for hire has overcome that habit of life in which she has been brought up. The mistake is an ethical and artistic one.

Edward Dufner's "Golden Day" leans perhaps too far in the other direction—away from realism—as far away as Nicolas Poussin, for instance. She is a nymph with russet hair, or a Bacchante, since we have a spotted leopard crouched on the left, and her flesh tones harmonize with the forest surroundings.

The Centre Gallery.

The Centre Gallery has a picture by the late Charles Schreyvogel, in memoriam, a skirmish of cavalymen, the well known "My Bunkie," in which a wounded man, clinging to his comrade's horse, is being borne away from the scalping knife. "The Poisoned Pool," by W. R. Leigh, is another piece of genre from Western life: two men in the desert have reached the long desired water; one of them realizes from the skulls of animals lying about that it is poisoned and struggles savagely to prevent his comrade from drinking—a horrible, but very excellently painted scene. Notable in this gallery is "Wind



GETTING READY FOR THE BALL,

By Charles Bittinger.

In Annual Academy Display.

Awarded Thos. B. Clarke Prize.

and Snow, New York," by Guy Wiggins, a townscape invested with poetry by a young painter who has made his mark with uncommon swiftness; also "Madonna of the Laurel," a group in the old Italian style by L. D. Vaillant, the mother's face sweet, innocent and brooding, the child's less winning, and, as it were, too much of a portrait; also "An October Day," by Charles H. Woodbury—a rocky coast, a channel full of lifting, churning waves.

The Prize Pictures.

The place of honor on the north wall of the Vanderbilt Gallery is held by the picture that wins the Julia Shaw prize for women, a portrait group by Miss M. Jean McLane. The slender young mother in white with pink narrow wrap fixes her eyes on you with a half smile; the red-cheeked little girl in her lap stares at you with a broad smile. A very high-ceiled room is suggested by the high canvas. Perhaps the figures are somewhat overwhelmed by this lofty apartment.

A knight in search of the Holy Grail, a large composition in broad flat colors, by F. J. Waugh, takes the centre of the West wall. The knight kneels in a magic boat floating on a mountain tarn; it follows three angels who are in the air close above the prow. Two carry tapers in decorative torch holders, the third displays a glowing pyx, toward which the eyes of the knight are directed. The big decoration may be fitted for some particular wall, but in the top light of the Vanderbilt gallery it stays strangely cold and unconvincing.

The Inness gold medal goes to A. L. Groll for a mountain landscape, "Lake Louise, British Columbia." It is almost formal in composition, with its brown slopes descending from right and left, its background and middle distance of snowy hills reflected in the foreground of lake. The Saltus gold medal is also won by a landscape, Bruce Crane's winter piece without snow called "The Hills," a very true and rather delicately toned presentation of a typical American landscape—a whitish sky, a wooded hill in late autumn, stone fences, cordwood stacked and scattered, an old dry pasture—it is a sober, simple, rather dispirited scene.

Many Snowscapes.

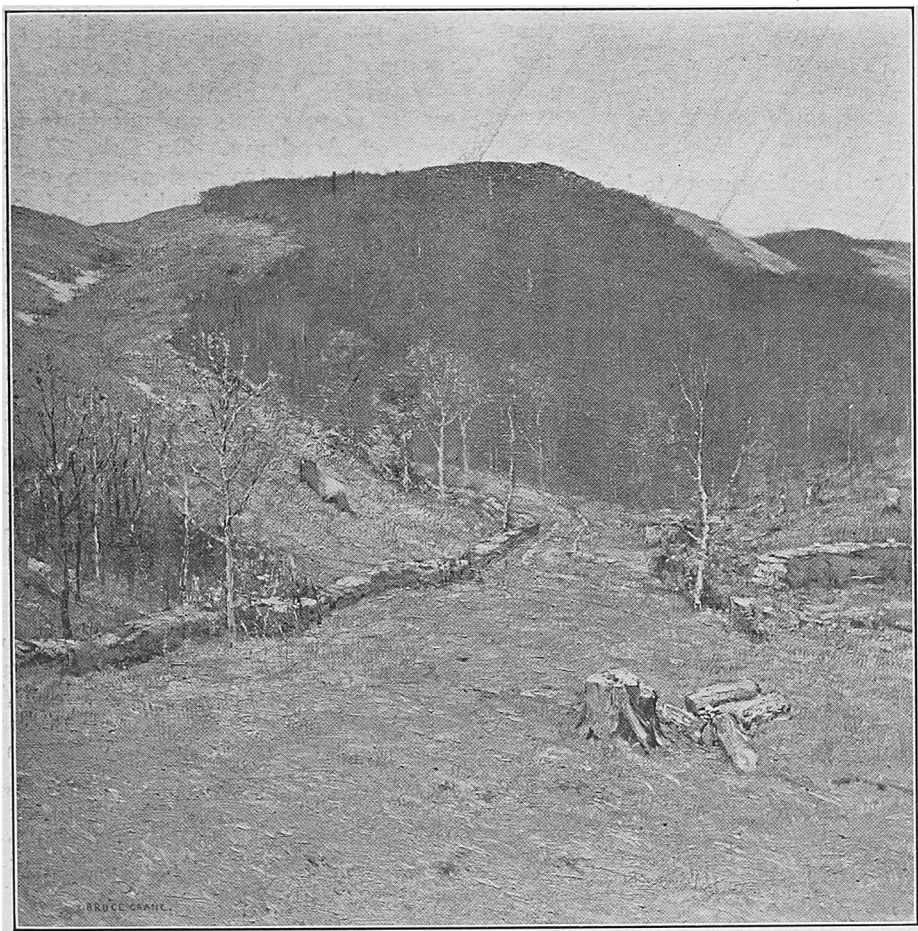
As usual nowadays the snowscapes are among the best of the pictures, wit-

ness Leonard Ochtman's frozen stream and pastures, distant tall timber, raw yet quiet atmosphere (No. 210) and Schofield's picture of snowy fields, and river full of ice-floes, lighted here and there with touches of brown and lilac against the pale green and other tones proper to our winter. The marine painter F. M. Rehn ventures successfully into the winter woods and paints with sure and charming touch a forest glade with snow underfoot. Gardner Symons offers in "The Building of the Coffin Dam" a powerful landscape with rugged hills, rushing river, signs of human activity, all of it not so poetic as usual, but virile.

Portraits and Figures.

Among portraits and figure pieces one lingers over the strange Portuguese-looking father, mother and child in Charles Hawthorne's "The Family"; over the pretty face and figure by Mrs. Mary Greene Blumenschein, not very well named "Idleness," for this comely person seems to be brooding in disgust; her thoughts at any rate are not idle; over "The Connoisseur," by J. Mortimer Lichtenauer, a very restful figure of a young woman seated profile, holding before her a statuette; over likenesses of Mr. William R. Beal by Louis Betts, of Mr. J. Howard Kehler with his horse and tall white Persian greyhound by J. C. Johansen, of a "Lecturer," by August Franzen, of a "Girl in Black Gown," by Ben Ali Haggin, which, by the way, takes the third Hallgarten prizes, of "La Femme de Quarante Ans," by Sergeant Kendall, a face in shadow, also of a pretty girl in black gown and hat, by Robert McCameron; and finally of a girl by R. T. Maynard before a tall looking glass, clad in a pale yellow low-neck robe and pale gray shawl, who looks out at you full face from the mirror.

We might halt a moment before Robert Reid's lady and child and before Harry Watrous's girl in black; we might enjoy the sweet pensiveness and the pink-lined bonnet of Albert Rosenthal's "Priscilla," she who holds a miniature in her lap; we might find pleasure in "Through the Blinds," by J. H. Rich, an inquisitive damsel who is pushing open the slats to see who's coming; but enough has been said to warrant the belief that this Academy does not lack pictures worth a careful and leisurely survey.



THE HILLS,

By Bruce Crane.

In Annual Academy Display.

Awarded The Saltus Medal.

THE REBUTTING DOCUMENTS.

Mr. Morris's Side of the Row at Rome.

"The long article in the *American Art News* of Feb. 24 last, entitled 'The Documents in the Case—Story of the Row at Rome,' contains so few documents (and those not essential) and so many misstatements, that it becomes necessary for me again to relate the facts, accompanied by two or three documents that will throw a light upon the situation, very different from that cast upon it by my secretary.

"I shall have nothing to say concerning the personal relations between Fox and myself; and, indeed, shall avoid all mention of him, except where the position that he once held compels me to do so.

The Insurance Question.

"Already, and before I had left this country to return to Rome for the close of the Exposition in October, 1911, I was confronted with a conflict between the desire of the American owners of works of art to have them promptly returned, and the wish of the Italian Committee to keep the exhibition open after Oct. 31, the official closing date. I knew, for, as Commissioner-General I felt it my duty to inform myself, that the Italian Committee had insured the pictures in London through Mr. W. P. Shield. So far as the Committee itself was concerned, there was no insurance, except their statement that the exhibitors would be protected. The real security for this protection was not the verbal assurance of the Committee, but the insurance which they placed in London. To say that the Committee itself insured the pictures is merely to play upon words; for, if it were otherwise, why, as is stated, did England, France and Germany elect to insure independently of the Committee? The real protection, therefore, to the owners of the pictures lay in the policies which were in London; and knowing that it had been the original intention to close the exhibition on Oct. 31, it became my duty immediately to find out whether the insurance extended beyond Oct. 31, should we keep open after that date. I have no apologies to make for applying directly to Mr. Shield, nor will any one think that apologies are necessary.

Correspondence with Insurance Agent.

"Mr. Shield's answer to my inquiry was this:

"Answer to telegram: No. Insurance expires 31st October. Insured until packed for return journey." "Shields."

"When I received this dispatch I took it at once to Mr. Wilson, the First Secretary of the American Embassy, who was in charge in the absence of the Ambassador. He said to me without hesitation: 'Then we must close.' It was, therefore, determined to close the American Pavilion to the public on Nov. 1, but sign boards were carefully posted at every stairway and entrance, saying that the Pavilion was open to the Jury of Award. These signs remained in place until the exhibits were ready for shipment on Nov. 21.

"The President of the Exposition was anxious to convince Mr. Wilson and myself that the insurance would hold until Dec. 31; and at his request we went to see him. He read to us from letters and papers bearing upon the subject, but we had with us a second telegram from Mr. Shield, received the very day of our visit to the President, which read as follows:

'Complications caused by non-payment of premiums by Committee.'

"This second telegram showed so conclusively the real state of things that no change was made in our disposition of the case. But if further testimony were needed, I could quote from the letters I received from Mr. Shield many passages like the following, dated London, Nov. 7: 'They (the Committee for the Roman Exposition) do not seem to understand that insurance premiums are absolutely paid in advance; I am quite sure you will appreciate the extreme difficulty and unpleasant task I have had to keep this vast Exposition insured in the circumstances with the underwriters pressing daily for the considerable premiums due them. The insurance was fixed up on the understanding that the Exposition would close on Oct. 31 and that the exhibitors should have the period between that date and Dec. 31, to pack and remove their goods. If their Exposition is to continue open after Oct. 31, Lloyd's underwriters will require to have a premium for each month the Exposition continues open, at pro rata rates. You will be astonished to hear that I have had no official intimation until this morning by telegram that the Exposition is continuing as an *Open Exposition*, and even now I do not know how long they intend it should remain open!'

"Or this of Nov. 9: 'They fail to realize the seriousness of the situation or their obligations to the exhibitors. Everything is in order, but the Exposition cannot go on as it is at present.'

"Or this of Nov. 14: 'I have been very much astonished that the Committee have refused to understand that the insurance only extended to Oct. 31, with two months' grace for removal from the Exposition. The point raised by the Japanese Commissioner was somewhat different. He told me that after the goods were dispatched from Rome they could not possibly arrive in Japan by Dec. 31, and I informed him that if they arrived after Dec. 31, it would not invalidate the insurance.'

More Insurance Troubles.

"I afterwards called on Mr. Shield in London when he gravely asserted that if a disaster had occurred to the open exhibits after Oct. 31, there would have been no protection. Artists and owners of works so endangered may realize the weight of responsibility which rested on the Commissioner-General, but these heavy risks lie lightly enough on those who simply balance arguments.

"After the fire at the Brussels Exposition it was difficult to induce owners of valuable works to lend them for Rome, and only by personal pledges of watchfulness was an adequate showing of American art made possible.

"It was, of course, obvious at the time that the Commissioner-General might himself pay for the additional insurance and so keep the American Pavilion open, but the Italian Committee already owed the Commissioner-General \$2,800 for transit insurance advanced by him before the exhibition began, a debt which was not discharged until Nov. 21, 1911, the day before he left Rome.

"So much for closing of the Pavilion on Oct. 31 and the question of the insurance.

Why Exhibits Were Withdrawn.

"I should like to answer the statement of Fox and the anonymous person said to represent the Italian Committee, about the withdrawal of the American exhibits from competition without raising a direct issue of veracity, but, unfortunately, I cannot. The facts are these: there was given me as Commissioner-General the privilege of appointing three members of the Preliminary International Jury. I named Joseph Pennell, William H. Fox, who was my Secretary, and myself; and I arranged that Fox should be elected Secretary of the Jury. The Jury began its work with no notice to us that it would decline to visit our closed Pavilion, and I served two days without suspecting that the American exhibits would be omitted. When the time arrived for examining the American pictures, the Chairman of the Jury declined to go to the American Pavilion, and when I asked him why, he said, 'Because it is closed to the public.' I told him that we would gladly open it if we were protected by insurance. He merely shrugged his shoulders, and the Jury went elsewhere.

"I hurried to the American Embassy where it was suggested to me that I ought to secure a formal refusal of the Jury to examine our pictures. I went back at once to the exhibition, asked the Chairman of the Jury formally whether the Jury would go to the American Pavilion and was answered 'No.'

"I served no more that day, but wrote to Count San Martino, the President of the Exhibition, first submitting the letter to the American Embassy, as follows:

'Hotel Beau Site,
'Rome, Nov. 8, 1911.

His Excellency, Count San Martino,
Palazzo Pamphili, Rome.

Dear Count San Martino:

I am informed by Signor Ferrari, President of the Preliminary Jury, that it is the intention of your Committee not to allow the Jury to visit the American Pavilion.

I much regret this action on the part of your Committee, but as it is obvious that we could not remain on the Jury under such circumstances, I beg to say that unless I hear from you by this evening that the decision of Signor Ferrari is incorrect, I must withdraw from the competition and withdraw our representatives, Mr. Pennell, Mr. Fox and myself, from the Jury.

Yours very truly,

(Signed) Harrison S. Morris,
Commissioner-General of the

United States of America.

Conflicting Statements.

"Two things are to be noticed in this letter of mine: first, that there is a distinct statement of my information that it was the intention of the Committee not to allow the Jury to visit the American Pavilion; second, that unless I heard that the information was incorrect, I must withdraw from the competition. Count San Martino never sent any reply. What he did was to invite me to call on him, go into the old question of the insurance, and leave the matter where it was.

"In the face of this letter and the failure of the Italian Committee to deny the state-

ments it contains it becomes incomprehensible to me how Signor Pica could imply to Mr. Fox that the Jury was willing to visit the American Pavilion notwithstanding that it was closed to the public; and it is astounding to know that the International Jury made a minute on Nov. 9: 'That it had been known in the morning that the American Pavilion would be visited, but that Messrs. Pennell and Fox, Jurors from the United States, had announced that Mr. Morris, Commissioner-General, had decided to place his section out of competition and to withdraw from the Jury. The President, Ferrari, confirms this information and relates a conversation he had held on this subject with Count San Martino at 12:30.'

"Ferrari was the very man who had told me that the Jury would not visit the American Pavilion unless it was open to the public, and I mentioned him as my authority in the letter to Count San Martino. If the Jury had intended to visit the American Pavilion on the morning of Nov. 9, why did not Count San Martino refute my statement and tell me of the projected visit?

Says Fox in Error.

"I suppose I must notice Fox's own assertion that I was absolutely in error when I said, as a reason for withdrawal, that the Jury did not intend to judge the American exhibits. Upon this point my former Secretary is at variance with Count San Martino himself.

"On the evening of Nov. 8, 1911, the evening of the day I sent the letter to Count San Martino, I informed Fox that a letter had been sent and that it might be necessary for us to withdraw from the Jury. Mr. Pennell, as is well known, declined to withdraw. I thought then, and still think, that he should have retired, but his position was very different from that of my secretary. Mr. Pennell had been appointed on account of his eminence in the world of art; Fox because he was the secretary to the Commissioner-General. I felt then and I feel now that when the Commissioner-General had adopted a policy which his secretary did not care to follow, it was the subordinate's duty to cease his official connection with the Commissioner-General.

"Curiously enough, on the night of Nov. 9, the day of the extraordinary minute, at the banquet which the President of the Committee gave to the Jury, and which I attended, Mr. Pennell felt that he could solve the trouble and brought the Chairman of the Jury up to me on the supposition that I had misunderstood his decision. The Chairman and I had an agreeable talk on the subject, which had no other result than the same question and the same polite answer: 'Will you open your Pavilion to the public?' 'If you will arrange the insurance.' He said that he had nothing to do with the insurance and there the subject dropped.

"Nothing More to Be Said."

"It is a fair summary of the situation to say that after Oct. 31 there was no insurance upon the exhibits, if the American Pavilion was kept open to the public; that in justice to the exhibitors, the American Pavilion had then to be closed; that the Jury refused to visit the Pavilion unless it were opened, but that the Committee declined, or was unable, to do the one thing which made it safe to open it, namely, make the insurance secure.

"There is nothing more to be said."

Harrison S. Morris.

MORRIS ON ROME AWARDS.

In an address at the Philomusian Club in Philadelphia last week on "Art and Artifice in Italy," Mr. Harrison S. Morris, commissioner general to last year's Rome Exposition, remarked that "The work of men like Sargent, Abbey, Shannon and Mark Fisher brought our American exhibit up to a very high standard. France," he said, "was not well represented. England's pavilion was glorious in the art of men like Reynolds and Gainsborough more than the contemporary painters. Sweden had Zorn, of whom he spoke highly, and Spain had Sorolla and Zuloaga, but modern Italy has no contemporary painting or sculpture which can compare with our own.

"Few American works were sold," he said, "owing to the fact that our prices were much above European standards.

"An article he quoted from an Italian newspaper laid stress on the assertion that 'American art reflects the triumph of good government, chastity and calm,' as compared with the more temperamental art of the Latin races."

ART IN CANADA.

A writer in the current number of the "University Magazine," makes the following statement: "Art does not appear to play any real part in the average Canadian's life; painting, sculpture and music might as well not exist for all the interest taken in them by the people at large." Is this accusation true? Emanating as it does from a journal which rather ostentatiously announces that it exists for the purpose of expressing "an educated opinion upon all questions immediately concerning Canada," it is worthy of consideration.

Mr. Brymner, president of the Royal Canadian Academy, in commenting on this article gives his opinion most emphatically that the people of Canada do appreciate art, but adds that one cannot expect to find in a new country the same feeling for art that exists in the old world. As evidences of the real feeling for art in the Dominion, Mr. Brymner cites the new National Gallery at Ottawa and the Art Gallery now being built in Montreal.

CINCINNATI.

Three pictures from the Ehrich Galleries of New York have been on exhibition for a week at the Museum, namely, Goya's charming full-length portrait of "Nina Tado," reproduced in the *Art News*, Feb. 24, a landscape ascribed to Guardi, and Paris Bordone's portrait of Lavinie VII, the daughter of Titian.

The Cincinnati Art Club gave an enjoyable dance in their rooms recently, preceded by a musicale. The Club is planning to give a "tombola" on April 20. All active members have been urged to have their work in two weeks before that date, during which time it will be on exhibition in the rooms. August Goezer and James Blake, members, and Rankin D. Jones, associate member, have recently died.

A loan collection of 74 exhibits by noted art photographers of Germany has attracted much attention this month at Somers' Studio on W. Fourth Ave.

Louis C. Vogt has presented two Cincinnati scenes, "Mt. Adams Incline," and "Fountain Square," to the Business Men's Club.

Mrs. Cornelia Cassidy Davis and Miss Bessie Hoover entertained at the rooms of the Fine Arts League on the eve of St. Valentine's Day. The guests were artists and students from the Art Academy. On Feb. 22, Mrs. Davis gave a tea and private exhibition of two portraits which she has recently finished of the little daughters of Mr. and Mrs. Charles C. Benedict.

Mrs. Ida H. Holloway, of the Woman's Art Club, has returned from a sojourn in New York.

The nineteenth annual exhibition of the Art Museum will open May 27. Pictures and other work must be submitted by May 1. The jury this year will be Frank Duveneck, expected to return from Europe by that time; L. H. Meakin, Clement J. Barnhorn, John Rettig, Paul Jones and Misses Dixie Selden and Henrietta Wilson.

Preliminary competition in painting, sculpture and architecture for the three fellowships of the American Academy in Rome will soon be held at the Art Academy.

L. McLean.

BUFFALO.

Miss Sage, of the Albright Gallery, has been in New York selecting paintings for the annual summer exhibition here.

The fourth of the special exhibitions now on is of small bronzes by American sculptors.

FOREIGN AUCTION SALES.

Dollfus Sale.

A special cable to the *N. Y. Sun* from Paris says: There was some disappointment, tempered with enthusiasm, over the sale of the art collection of the late Jean Dollfus, which took place at the Georges Petit Gallery, Mar. 2. Many of the works, especially the Corots, proved to be studies or unfinished pictures, showing that the collector frequently bought at the clearance sales following the deaths of the artists whose pictures made up the collection.

The part of the collection sold contained modern paintings exclusively, the work of the great Frenchmen of the nineteenth century. The portraits were rare and of unusual interest.

The highest price realized was for Corot's "Woman with the Pearl," bought by the Louvre for the reserve price of \$30,000. This was sold at Corot's studio sale for \$800.

The Louvre also purchased Corot's "Rome Seen from Gardens of French Academy," for \$6,400, and Gericault's "La Course des Barriers au Corso," for \$7,600.

M. Durand-Ruel paid \$200 more than the reserve price of \$16,000 for Corot's "Silenus." He also bought "Italian Woman Nursing Infant," by Corot; "The Wave," by Courbet, and Renoir's "Jewish Wedding," after Delacroix, for which the reserve was \$6,000.

M. Boussois paid \$26,600 for Corot's "La Grande Metairie," for which the reserve was \$20,000. This picture had been purchased originally from Corot by Durand-Ruel for \$500.

M. Knoedler bought Corot's "Clump of Trees," for \$6,000 and Millet's "Return from Fields," for \$23,600 the reserve being \$16,000.

Renoir's "Theatre Box," brought \$6,600 and was purchased from the painter by M. Dollfus for \$20.

Adrien Dollfus, brother of the collector, bought two Corots, "View of Mornox" and "Italian Landscape with Figures," "Little Girl Learning Her Lesson," by Louis Francais, "The Mill," by Michel and "Portrait of a Woman," by Ricard.

The pictures, artists and prices follow:

"Woman With Muff," Bonington.....	\$204
"Silenus," Corot.....	16,200
"La Grande Metairie," Corot.....	26,600
"Woman with Pearl," Corot.....	30,000
"Little Wagon, Sand Dunes," Corot.....	5,120
"Fishing with Net," Corot.....	8,000
"Rome from French Academy," Corot.....	6,400
"Algerian Woman," Corot.....	2,720
"View of Mornox," Corot.....	3,400
"Clump of Trees," Corot.....	3,100
"Woman Nursing Infant," Corot.....	6,000
"Willow at Edge of Lake," Corot.....	2,420
"Villeneuve les Avignon," Corot.....	1,840
"Jetty at Havre," Corot.....	2,420
"Chateau Thierry," Corot.....	4,000
"An Old Well," Corot.....	1,000
"Italian Landscape," Corot.....	1,840
"Woman with Kettle," Corot.....	800
"Marino," Corot.....	940
"Morning, Valley of Patigno," Corot.....	440
"The Wave," Courbet.....	3,200
"Portrait Gen. Clauseret," Courbet.....	484
"Low Tide, Villerville," Daubigny.....	3,020
"Don Quixote and Sancho," Daumier.....	6,040
"Angelica and Wounded Medor," Delacroix.....	2,820
"Landscape at Champrosay," Delacroix.....	1,600
"Ascent of Calvary," Delacroix.....	350
"A Landscape," Delacroix.....	340
"Christ on the Cross," Delacroix.....	600
"Lion Stalking his Prey," Delacroix.....	1,820
"Young Preacher," Diaz.....	250
"Landscape," Dupre.....	800
"Portrait of Mocarte," Fortuny.....	820
"The Road," Michel.....	620
"The Mill," Michel.....	480
"A Rainswept Hamlet," Michel.....	600
"Return from Fields," Millet.....	23,600
"The Ball," Monticelli.....	1,420
"Barbary Races," Gericault.....	7,600
"Portrait of an Artist," Gericault.....	1,600
"The Battle," Gericault.....	682
"Head of Young Man," Gericault.....	200
"Head of Lictor," Ingres.....	320
"Flock of Sheep," Isabey.....	732
"Seaport Town," Isabey.....	760
"Canal in Holland, Moonlight," Jongkind.....	820
"Landscape, River Pondeux," Jongkind.....	600
"Slopes of Montmartre," Michel.....	540
"Portrait of Gentleman as Henry II," Monticelli.....	200
"Great Pear Tree, Montfoucault," Pissarro.....	182
"A Jewish Wedding," Renoir.....	6,200
"Portrait Claude Monet," Renoir.....	4,040
"The Reader, Portrait of Sisley," Renoir.....	2,400
"Bust of a Woman," Renoir.....	2,110
"The Bathing," Renoir.....	2,400
"The Theatre Box," Renoir.....	6,240
"Mother Marieu," Ribot.....	1,300
"Dish of Roast Viands," Ribot.....	18
"Pears and Peaches," Ribot.....	160
"Daughter of the Painter," Ribot.....	500
"Two Little Girls," Ribot.....	290
"The Cook," Ribot.....	390
"Woman with Mandolin," Ribot.....	160
"Portrait of Woman," Ricard.....	800
"Head of a Woman," Ricard.....	1,480
"Corner of Forest, Bas Breau," Rousseau.....	520
"Landscape, Granville," Rousseau.....	1,060
"Landscape," Rousseau.....	500
"Before the Farmhouse," Rousseau.....	270
"Barnyard Fowls," Rousseau.....	340
"Little Girl with Doll," Roybet.....	440
"Heavy Frost," Sisley.....	1,040
"The Plain of Billancourt," Sisley.....	310

SECOND SESSION.

(Water-colors and Pastels)

"The Barricade," Manet.....	821
"Houses in a Wooded Landscape," Millet.....	406
"An Interior," Charlet.....	160
"A Landscape," Daubigny.....	124
"Martyrdom of St. Etienne," Delacroix.....	140

"Mephistopheles," Delacroix.....	120
"Monk of Copmanhurst," Delacroix.....	240
"Spanish Landscape," Delacroix.....	232
"Dahlias," Diaz.....	100
"Three Young Women," Gericault.....	180
"View of Dordrecht," Jongkind.....	360
"Landscape, Vicinity Grenoble," Jongkind.....	170
"Study in Dutch Village," Jongkind.....	180
"Old Man Writing," L'Hermite.....	104
"Portrait of Madame X," Millet.....	120
"The Cliffs of Greville," Millet.....	361
"In Vichy," Millet.....	211
"Woodcutter Chopping Wood," Millet.....	1,160
"Return from the Fields," Millet.....	290
"Figure of Republic," Millet.....	124
"Homes in Wooded Landscape," Millet.....	406
"Laborer with Shovel at Rest," Millet.....	140
"Study of Peasant Woman," Millet.....	140
"Landscape, Vichy," Millet.....	116
"Little Girl Grasping Stick," Millet.....	124
"Return from the Fields," Millet.....	520
"Faun Playing on Flute," Millet.....	204
"Market at Gisors," Pissarro.....	130
"Dealer in Cabbages," Pissarro.....	104

BRONZES.

"Reclining Lion," Barye.....	192
"A Turkish Horse," Barye.....	230
"A Rabbit," Barye.....	33
"An African Donkey," Calin.....	26
"Pourquoi naitre esclaver?" de Carpeaux.....	60

Pictures at Drouot.

A special cable to the "N. Y. Sun" says: "A sale held at the Hotel Drouot on Tuesday, in which are included several Corots, brought a total of \$41,740.

"The Corots, all of good quality, had an advantage over those of the Dollfus collection in that they were finished works, nevertheless, with one exception, they sold at prices below the estimates of the experts. It is certain that if they had been put up with the Dollfus pictures at the Georges Petit Galleries, they would have fetched one-third more. This shows the difference in prices in a sale where the owner of the collection has a name celebrated in the art world and that where the owner is anonymous."

Six Corots sold, with buyers and prices, were as follows:

"La Fillette Pensive," M. Petit.....	\$3,000
"Le Quai," M. Petit.....	3,000
"Le Soir," M. Petit.....	2,600
"Anvers—rue de Village," M. Saint.....	3,100
"Soleil Couchant," MM. Bouilloux & Lafont.....	2,300
"Les Arbres au Bord de la Riviere," M. Picard.....	1,600

Other pictures in the sale, with buyers and prices, were:

"Porte Joie," Daubigny; M. Smith.....	3,300
"La Chasse," Fromentin; M. Bouilloux.....	2,200
"Les Chanteurs," Lefont; M. Oppenheimer.....	1,800
"Salome," Moreau; M. Georges Petit.....	1,900
"Saint Sebastian," Moreau; M. Georges Petit.....	1,100

Marchand Collection (Paris).

Paintings, water-colors and nine bronzes by Barye belonging to Dr. Marchand of Soissons, were sold at auction in Paris, Feb. 28. The total realized was \$23,629. "Sunset on the Grand Canal," by Ziem went to Georges Petit for \$6,800. Thirty-three still lifes by Antoine Vollon, went for \$7,150, the highest price being \$2,660. The bronzes, which were among the finest and rarest examples of Barye's work, brought \$7,790, the highest price being \$1,690.

AMERICAN AUCTION SALES.

Oehme Pictures Sold.

Modern paintings by Dutch, French and American artists belonging to Mr. Julius Oehme, the retired veteran dealer, with additions, were sold at the Anderson Galleries, Madison Ave. and 40 St., Feb. 29-Mar. 1. The best prices obtained were Troyon's "Study of a Cow," Daniel Huber, Jr., \$900; Harpignies' "Morning in the Valley," Knoedler & Co., \$500; H. J. van der Weele's "Boy with Lamb," Knoedler & Co., \$375; J. M. Ten Kate's "The Dispute," A. H. Cosden, \$235; R. W. Van Boskerck's "Hackensack Meadows, Early Morning," Holland Galleries, \$100; J. Dupre's "Silver Morning," \$500; E. Jettel's "Roadway in Holland," \$325; A. Piot's "Roman Flower Girl," \$450; Pasini's "Gate of a Mosque," \$305; Blakelock's "An Indian Encampment," \$245 and Carroll Beckwith's "Old Pier Glass," \$160.

Dun and Morton Pictures Sold.

Paintings from the estates of Mary B. Dun and Paul Morton were sold at auction, Feb. 29 and Mar. 1, at an uptown gallery, and realized \$46,338.50. Mr. V. G. Fischer, it was announced, paid \$15,000 for Millet's "Breton Peasant Drying Clothes," but did not purchase the canvas. Other prices were, Ziem's "Grand Canal," \$6,000; Diaz's "A Storm Follows a sunny Day," \$1,950 and Potter's "Dutch Dairy Farm," \$3,500. This was a copy of the pictures in the Hermitage, St. Petersburg and was not bought by Mr. H. Schultheis as was published.

Morse China Sale.

The collection of historical china owned by Miss Frances C. Morse was sold at the American Art Galleries on Wednesday for a total of \$3,924.50. The principal buyers were Mes. E. F. Matthews, S. H. Lowndes, W. T. Riddle, Harry Alloway, O. B. Sarre, R. Walter Leigh, and Herbert N. Curtis. Com. Sharus and the Metropolitan Museum. Mrs. Matthews paid the highest price of the sale, \$135, for a small platter, one of the Cincinnati set, owned by Washington, and formerly at Arlington.

Presidents' Letters Sold.

One hundred and thirty letters of Thomas Jefferson, some written while he was President of the United States, others while he was on his farm at Monticello in later life, and others again relating to his administration of the estate of Kosciuszko, were sold *en bloc* for \$1,400 by Stan. V. Henkels, in Philadelphia, last week, to the Library of Congress.

Lafayette Relics.

The collection of relics and souvenirs of the Marquis de Lafayette which descended to the present Marquis was sold Feb. 29 at auction at the American Art Galleries. The collection came last from a London storage warehouse. In 1904 Mr. Morgan is said to have offered for it *en bloc* \$50,000. It was withdrawn at Christie's later because this sum was not offered. It was brought to this country in the hope that either the Federal Government or some public institution would buy it. Mr. Kirby had correspondence with the authorities at Washington and talked with officials of public institutions and with men of wealth in this city, he said, but "met everywhere with the spirit of commercialism rather than patriotism."

At the beginning of the sale Mr. Kirby offered the collection *en bloc* for \$40,000, but, meeting with no response, sold the articles separately, the total of the prices paid being \$9,480, or \$520 less than the lowest price at which the collection as a whole had ever been offered for sale.

Seventy-eight photograph letters of Washington, Lafayette, Monroe, Quincy Adams, Jackson, Madison, Henry Clay, Comte de Rochambeau and others, were bought for \$7,740 by Miss Green, librarian of Mr. J. P. Morgan.

Hinckley Library.

The extensive library formed by the late Capt. J. F. Hinckley, was sold at auction last week at the Anderson Galleries, Madison Ave. and 40 St. The grand total realized was \$37,444.35. The sale was well attended by dealers and others, and good prices were obtained.

COMMENTS ON WEBER SALE.

"Although we have repeatedly had occasion," says the "London Telegraph," "to record sales by private treaty of famous masterpieces fetching much higher sums than this of 590,000 marks (£29,500), the fact remains that, in bidding this amount (for the Mantegna at the recent Weber sale in Berlin), M. Kleinberger, of Paris, has exceeded the previous world auction picture maximum, £27,400, given in 1910 by Messrs. Knoedler, in the Yerkes sale, New York, for a Hals portrait of a woman. In that dispersal Duveen Brothers (who were the underbidders for the Weber Mantegna) also paid £25,800 for Turner's "Rockets and Blue Lights," and it will be remembered that last year this firm established the British auction maximum by bidding 22,300g for the Raeburn "Mrs. Robertson Williamson," which now adorns the gallery of Lord Michelham, in company with other noble works, including the Hoppner "Lady Louise Manners," which caused the art sensation of 1901 in reaching 14,050g.

The French auction maximum for a picture was attained in 1889, when M. Proust gave 553,000 francs (£22,000) for Millet's "Angelus." The world maximum, however, for any one lot in an art sale, of pictures or works of art, remains at 35,000g (about \$183,750), paid by the late Sir William Agnew in June, 1875, when the wonderful Marlborough gems—came and intagli—were offered *en bloc* at the upset price of £35,000. On 'guineas' being called, the entire set was knocked down to Sir William—then Mr. Agnew.

"It is of added interest to be authoritatively informed that the Mantegna of the Weber sale was purchased eight years ago from the well-known firm, Messrs. Dowdeswell, of Bond St., for only £4,000. The picture proved easily to be the chief prize of the collection formed by the late Consul Weber of Hamburg, and it was the bait which drew the big art dealers from all the centers. There appears to be a consensus of opinion for once among the experts as to the authenticity of the attribution to Mantegna of this picture of the Virgin, Child and St. Joseph, and another Saint. To us Mantegna is known chiefly by the continuous composition over 80 ft. long, of nearly life-size figures, painted in tempera on canvas (now much defaced) to illustrate the 'Triumph of Caesar.' This was purchased in 1628 from the reigning Duke of Mantua, whose predecessors were the chief patrons of Mantegna, by Charles I, and was exempted from the sale of the King's effects after his death. A beautiful triptych in the Uffizi and two allegorical and mythological compositions in the Louvre are among the most important survivals of the master's art, famous for color harmony and a correctness of rhythm derived from a meticulous study of ancient sculpture."

HOE LIBRARY SALE.

The sale of the third part of the now famous Robert Hoe Library will be resumed at the Anderson Galleries, Madison Ave. and 40 St., the last two weeks in April. The sale will include some 3,412 items, among them several rarities in early MSS. and fine bindings. Some of the more important items to be sold follow.

Caxton's "Intituled Confessio Amantis," a folio with 46 lines to the page. De Ricci, one of the bibliographers of Caxton, says that only nineteen copies of this first edition are in existence, and that only seven, including the Hoe copy, are perfect.

Another Caxton work is the second edition, Westminster, 1483, of his translation of the famous "Golden Legend" of Jacobus de Voragine. It is only a fragment, however, of 44 leaves, and comes from the Duke of Buckingham's library.

There are more than 100 books in fine bindings, which include John Grolier's copy of "Il libro del Cortegiano" of Count Baldassare Castiglione, with Grolier's name on the front cover and his motto on the back cover; "Fine Words in Handsome Bindings," by Roger Payne; the only known copy on vellum of "Letters of Abelard and Heloise," Paris, 1782, with the arms of Jean Baptiste Paris de Meyzieu; "The Non-Juror," London, 1718, with the arms of George I on both covers; "Stafford's Memories," by James Coker, London, 1681, with the arms of Charles II, stamped in gold on both covers, from the Sunderland and Amherst libraries, and "Traite des Arbres et Arbustes," by Duhamel du Monceau, Paris, 1755, with the arms of Mme. de Pompadour on both covers.

Among the rare works by Thomas Decker are copies of the first edition of "The Magnificent Entertainment Given to King James, Queen Anne, his wife and Henry Frederick the Prince upon the Day of his Majesty's Triumphant Passage through his Honourable Citie of London, being the 15 of March, 1603," and the second edition of "The Famous History of Sir Thomas Wyatt," London, 1612. Apparently no copy of this edition is in either the British Museum or the Bodleian.

An interesting and extremely rare old work is "The Boke of Good Manners," by Jacques Le Grand, translated into English by William Caxton, and printed by his successor, Wynkyn de Worde, London, 1507. Apparently this is the only perfect copy known or recorded. The original was written in French.

Rare Americana is also included in this sale. The principal items are: Cotton Mather's "Brief Account of the State of the Province of the Massachusetts Bay in New England, Civil and Ecclesiastical." By a "Lover of his Country," Boston, 1717, and is not in the Q. D. Church collection. Only two or three copies appear to be known, one of which is in the Massachusetts Historical Society Library, and another in the N. Y. Public Library. Other interesting items are the first edition, uncut, copy of Thomas Lechford's "Plain Dealing, or Newes from New England," London, 1642, and Benjamin Franklin's imprint Philadelphia, 1744, of "The Treaty Held at the Town of Lancaster in Pennsylvania, by the Honourable Lieutenant-Governor of the Province and the Honorable the Commissioners for Provinces of Virginia and Maryland, with the Indians of the Six Nations in June, 1744."

Greaves and Whistler Etchings.

A large throng of buyers and art lovers attended the sale of pictures by Walter Greaves and etchings and drawings by Whistler, Turner, Walter Greaves and others, at the Anderson Galleries, Madison Ave. and 40 St., Mar. 5. The total realized was \$5,159.

The Greaves collection of twenty-three lots went for \$389.50. It included thirteen portraits of Whistler. A half-length portrait turned to the left, painted on canvas, signed and dated 1874, brought the highest price, \$35. For the etched work of Whistler, compiled, arranged and described by Mr. E. G. Kennedy, with an introduction by Mr. Royal Cortissoz, issued by the Grolier Club for its members, there was some lively bidding. It was finally knocked down to B. Kimball for \$230.

WASHINGTON, D. C.

The Battle of Gettysburg, a large mural which has been on exhibition in Boston and New York, has been hung in the Pension Bureau. The painting, which is in sections, is hung from the girders and extends around the entire west end of the court.

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E. A. SEEMAN in LEIPZIG (Germany)

AROUND THE GALLERIESMr. A. Canessa sailed last Saturday on the *Berlin* for Paris via Naples.Mr. Jacques Seligmann, accompanied by Mrs. Seligmann, after a month's visit to New York sailed on the *Cedric* for Monte Carlo on Wednesday.

E. F. Bonaventure, of No. 5 East 35 St., and H. O. Watson & Co., of No. 16 West 30 St., are the latest among the dealers to join the uptown march on Fifth Ave. Mr. Bonaventure leased this week for a long term the residence of Mrs. Anson R. Flower, No. 601 Fifth Ave., between 47 and 48 Sts., east side, a five-story house adjoining on the north the new building, to be erected for Charles Scribner's Sons. A new and handsome building will be erected for Mr. Bonaventure the upper floors of which have been leased by H. O. Watson & Co.

ETCHINGS OF NOTED MEN.

At the Moulton & Ricketts Galleries, 12 West 45 St., there is now an unusually interesting collection of etchings by Albany E. Howarth. The examples shown include French and English subjects poetically rendered. He does his own printing, hence the excellence of his impressions and good tonal qualities.

There are also strong and typical plates by Frank Brangwyn, Hedley Fitton, and Axel H. Haig. The exhibition of paintings of sporting dogs, by Edmund Osthaus, at these galleries, was so successful that it has been extended through to-day.

CARLSEN AT MACBETH'S.

Fifteen typical examples of the versatile brush of Emil Carlsen are on exhibition in the Macbeth Galleries, 450 Fifth Ave., through March 15. The range of subjects and treatment give a good idea of the versatility of the painter, and delicacy, feeling and charm characterize each canvas. Some of the works are familiar, but the majority are recent and strong presentments of nature, realistic and poetical. "Ripening Corn" is luminous, and "Heather Hills" has fine distance effect and tonal quality. "Study of Surf" is a typical marine, fresh and crisp in color, and "Windham Church" has sympathetic charm. "Hillside Pastures" is lovely in color and full of light and air.

MR. AINSLIE'S INNESSES.

It is unusual to find twenty-eight examples of George Inness in any private collection. But Mr. George H. Ainslie is the proud possessor of that number of the best examples known by that master. They are at present at his residence, 1140 Dean St., Brooklyn, and he will be happy to show the collection to art lovers until Mar. 23. The canvases displayed date from 1866 to 1893, and afford a rare opportunity to study the progress and development of the painter.

BEAUX ARTS DISPLAY.

The American Group of the Société des Architectes Diplômés par le Gouvernement Français are holding a public exhibition through to-morrow of the architectural drawings presented in competition for the Perry Memorial at Put-in-Bay, Ohio, for an auditorium in Portland, Ore., and for the Porter Memorial Gateway at New Haven, Conn., in the rooms of the Society of Beaux Arts Architects, 16 East 33 St.

Wanger at Charley & Kraemer's.

Thirty landscapes, some finished and others sketches, are on exhibition at the new galleries of Charley & Kraemer, No. 5 West 32 St., through Mar. 16. The painter wields a strong and colorful brush, and evidently works with rapidity and sincerity. His brushwork is broad and virile and his effects of twilight on snow are especially good.

BICKNELL'S SUBURBAN SHOW.

An exhibition of fifteen canvases by Frank A. Bicknell is on through to-morrow at the gallery of the Oakley Manor Art Club, Mount Vernon, N. Y.

In the display, which comprises landscapes and marines, two large transcriptions of the rocky cliffs and sea at Monhegan Island, Maine, are especially strong. This is the fourth of a series of exhibitions of works by American artists held at this gallery. The management reports great success in point of attendance and interest.

JAPANESE PRINTS AT LIBRARY.

An exhibition was opened on Mar. 1, to continue until May 31, in the Print Gallery of the Public Library, of a selection of Japanese prints from the Charles Stewart Smith collection. This collection, formed many years ago in Japan and acquired by the late Mr. Smith while on a visit to that country, was presented by him to the library, and numbers, including surimono, more than 1,700 prints. The larger prints, to the number of nearly one thousand, have recently been arranged and catalogued by Mr. Frederick W. Gookin of Chicago. The public is now to be given the opportunity of seeing groups from the collection to the best advantage.

The collection makes a fair showing of the smaller prints of the earlier artists, chiefly representations of actors; includes a considerable number of prints by Harunobu; is strong in the number of smaller prints by Kiyonaga, in fine condition; and equally strong in the smaller prints of Koriyasai; but most remarkable in the range and quality of prints by Utamaro. Indeed, it may be doubted if anywhere, except possibly in Paris, a finer showing of Utamaro's work can be made. A card catalog supplements the prints with such fulness of descriptive comment and information that one may gather from this exhibition striking knowledge of those phases of life in Japan during the 18th century which gave to the school of artists who were designers of the prints, the title of Ukiyo, which may be freely rendered as "picturing the passing show."

MURALS AT CATHOLIC CLUB.

An exhibition of mural paintings at the Catholic Club, West 59 St., which closes to-morrow, was organized by the art committee, of which Mr. John D. Crimmins is chairman, for educational purposes. A lecture was given by William Laurel Harris on the opening, in which he explained the object of the exhibition and emphasized the influence of ancient masterpieces on native art.

The Club Gallery is artistically and tastefully arranged, and the men represented are the best known mural painters in America. Among the most noteworthy examples are a group by Edwin H. Blashfield, and his large decoration, "Adoring Angels," for the Drexel Chapel in Philadelphia. There is an interesting group by Ella Condie Lamb and some richly-colored designs for stained glass windows by Taber Sears. Other artists represented are Joseph Lauber, Helen Maitland Armstrong, Barry Faulkner, J. M. Lichtenauer, G. Brock, C. Y. Turner, and Charles M. Shean.

The Patronesses presided over a tea given in the Gallery on Tuesday afternoon, and will be in attendance again this afternoon, when Miss Elsie de Wolfe will lecture on "Interior Decoration."

ART AT COLUMBIA.

A careful plan for the organization of a Faculty of Fine Arts in co-operation with the Academy of Design and with the Metropolitan Museum, has met with the unanimous approval of the University Council of Columbia, and is now under consideration by the Trustees.

That such a Faculty, properly organized and conducted, would do much to promote and improve art education itself, can hardly be doubted; but a second service that it would perform is no whit less important. It is high time that the fine arts should find their proper place in the general education of American youth.

The President of Columbia in his annual report for 1906 said: "The newly created Faculty cannot do justice to its work, and cannot possibly reach the ideal that it has marked out for itself, unless the University is able to maintain a properly equipped chair of the history and criticism of the fine arts. The instruction to be offered by the incumbent of such a chair furnishes what is really the backbone to any scheme of university instruction in the fine arts. It is very much to be hoped that the need for the establishment of this chair will be so apparent as to make strong appeal to some benefactor who wishes in this way to raise the level of instruction offered in the fine arts by the universities of this country."

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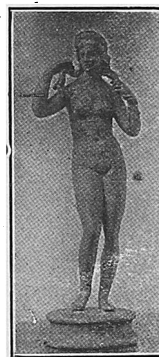
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PORTRAITISTS SOCIETY.

The National Society of Portrait Painters, recently incorporated at Albany, will hold its first exhibition at the new Reinhardt Galleries (Windsor Arcade), 565 Fifth Ave., Mar. 18-April 6. Members to be represented are John W. Alexander, Robert MacCameron, S. Montgomery Roosevelt, George Luks, Victor D. Hecht, Howard Gardiner Cushing, William Cotton, Ben Ali Haggin, Cecilia Beaux, Louis Betts, Earl Stetson Crawford, Brenetta H. Crawford, William M. Chase, Henry Salem Hubbell, De Witt M. Lockman, Bessie Potter Vonnob and Robert Vonnob.

The new society proposes to give exhibitions annually in New York and other important cities, and it will be conducted in a similar manner to those of the portrait painters of Europe. The growing interest in this branch of art determined several well-known artists to form a society for the purpose of holding portrait exhibitions as the most fitting means of encouraging interest in portraiture. It will be exclusively representative of painters and sculptors of portraits throughout the country. There is no president or honorary officers of any kind. A committee of members has been appointed to manage the business of the society. The society owes its existence to S. Montgomery Roosevelt, Earl Stetson Crawford and De Witt Lockman.

MONA LISA NEVER STOLEN?

M. Georges Michel, writing in last week's *Gil Blas* of Paris, supports the rumor which has been in circulation to the effect that the world-famous Mona Lisa was never stolen from the Louvre.

He says he made a special investigation among the guardians of the Louvre, who, resenting the fact that they have been put under police surveillance, have been talking freely. The results of his investigations are that the missing picture was accidentally injured by photographers and hidden away through fear of consequences. Photographers having formal licenses are allowed, he says, to take any painting desired every Monday without any special authorization and to remove it to the roof or any other suitable position to be photographed. "It is considered certain, among the Louvre guardians," says M. Michel, "that while being photographed the Mona Lisa was injured by falling soot or other dirt, or by a strong gust of wind carrying it down, and that the photographer responsible either secretly destroyed it, or, what is most likely, has hidden it away with the purpose of restoring it to the State after three years, when legal proceedings can no longer be taken."

STATE ART COMMISSION.

A bill introduced in the legislature at Albany last week provides for a State Art Commission whose members are to be the Governor, the presidents of the Albright Gallery, of Buffalo, Albany Historical and Art Society, Metropolitan Museum and Brooklyn Institute, the State Architect and five appointees of the Governor, these last to include one painter, one sculptor and one architect. No work of art is to become State property until it or its design and its proposed location have been approved by the commission. If the commission fails to decide within sixty days after such a work has been submitted, its decision shall be unnecessary.

A SULLY DISCOVERED.

In a Richmond, Va., antique shop Mrs. John Skelton Williams recently bought for \$8 what is believed to be a genuine example of Thomas Sully.

ROPS ETCHING SALE STOPPED.

An Associated Press cable from Paris says: "A collection of engravings by Felicien Rops had been advertised for sale at the Hotel Drouot when, at the last moment, the Public Prosecutor intervened and prohibited the sale on the ground that certain of the plates were of a nature to make them improper for a public sale and must be withdrawn."

"M. Edmond Haraucourt, the vendor, who is the curator of the Cluny Museum, at once withdrew the whole lot, which numbered 220, as he would not admit that any design by Rops could be considered as improper. Erotic they might be, but not pornographic, he declared, and he refused to insult the artist by withdrawing some and selling others."

"Many collectors from Berlin, Brussels and elsewhere who had come to Paris especially for the sale were thus disappointed, as these proofs are extremely rare. A previous sale of a similar collection realized over \$1,000."

ARTISTS' FUND DINNER.

The annual dinner of the Artists' Fund Society was held at the Salmagundi Club on Tuesday last. It was a joyous affair and the most satisfactory banquet held by that organization. All of the officers were re-elected. Alexander C. Morgan, president; Dr. Leigh Hunt, secretary, and W. Merritt Post, treasurer. De Witt M. Parshall was elected a member of the board of control. The speakers were Messrs. Frederick Dielman and A. Morgan. There was music and other forms of entertainment for the guests. The dinner was well attended, and over fifty artists were present.

OBITUARY.

Auguste Bellet.

Auguste Bellet, the well known French portrait and figure painter, died recently in Paris, aged 57. His last portrait was one of Anna Held, a brilliant work executed last summer.

Frederick Keppel.

Frederick Keppel, senior member of the old and well known art firm of Frederick Keppel & Co., an authority on black and whites and a writer and lecturer on art subjects, who enjoyed an unusually extensive acquaintance in art circles, both foreign and American, died suddenly of heart disease at his New York residence Wednesday morning. Mr. Keppel was born in Ireland in 1845, and educated in private schools and at Wesley College, Dublin. In 1875 he married Miss Fanny M. Vickery, of Cork, Ireland, and soon afterwards came with his bride to New York, where he first established himself as a dealer in prints and engravings in Beekman St. Early in the 80's he removed his home to No. 240 Broadway, and about 1886 moved uptown, first to No. 23, and a few years later to No. 20 East 16 St. Six years ago the house made its last move to its present location, No. 6 East 39 St. Mr. Keppel is survived by his widow, two sons, Dean Keppel of Columbia, and David, the latter a member of the firm with Mr. Fitzroy Carrington, and a daughter, Mrs. Brown. Mr. Keppel is the author of many monographs on engravings and etchings and on general art subjects. He knew Whistler intimately and has written much regarding the eccentric master. He was also a great raconteur, "a man of merry equip and jest," and one who held a unique place in the American art world. The house will continue under its present name and as at present.

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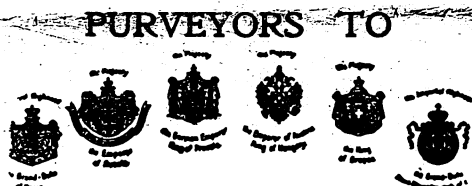
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